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Fossil and Archaeological Evidences from the Siwalik Hills of Bilaspur (H.P.)

Dr. Anek R. Sankhyan*

Introduction:

Since about last 150 years the Sub-Himalayan region of India as the centre-stage for the hard core palaeontologists, like Falconer and Cautley (1845-1849) to look for the deeper evolutionary roots of mankind in is Neogene (Siwaliks) rocks even before Charles Darwin wrote "*Origins of Species*" (1859). The discovery of the first "fossil ape-man" (*Sivapithecus)* (Lydekker, 1878) came soon after Darwin's *"Descent of Man"* (1871). Then soon came the discovery an "ape-man" (*Pithecanthropus)* from Java (Dubois, 1894) which established a fiirm belief of finding the deeper roots of humanity in Siwaliks leading vigorous explorations (Pilgrim,1910, 1915, 1927; Gregory et al., 1938). The result was encouraging as more important fossils of *Sivapithecus* discovered. They revealed a mix of the Orangutan and human dental features and strengthened Haeckel's (1883) view that our ancestry stemmed from Asia in the Sub-Himalayas which assumed a mid-continental place between Europe and Java. The 'Asian Origins' theory became stronger with the discovery of 'Peking Man' (*Sinanthropus)* (Black,1925) such that a partial skull of the 'Taung Boy' found in South Africa (Dart,1925) was not paid attention as being far from the Himalayas and being that of very small ape, not fitting into *Sivapithecus-Pithecanthropus-Sinanthropus* line.

Haritalyangar in district Bilaspur of Himachal Pradesh became the 'birth place' of the mankind providing a variety of 'fossil ape-men' (Colbert 1935) from which G.E. Lewis (1937) announced the discovery of *Ramapithecus brevirostris*- the 'Rama's short-faced ape-man' (refered to Hanuman), regarded the earliest hominid on human lineage. He also named more similar 'ape-man' after Hindu gods and god-men, like *Bramapithecus* and *Sugrivapithecus,* which could not sustain the major scrutinies (Simons & Pilbeam, 1965, 1972), but *Ramapithecus* continued to be a star hominid ('god ape') for next four decades, and Indian palaeoanthropologist embraced *Ramapithecus* as 'erect bipedal hominid' and even a 'stone tool-maker' (Prasad, 1983).

Haritalyangar also gave a very remarkable discovery of complete jaw of a giant 'ape-man', *Gigantopithecus bilaspurensis,* meaning 'Giant of Bilaspur' by Simons and Chopra (1969). It was of a female weighing about ~400Kg and measuring >7 feet. Its dental morphology is of a giant 'abberant hominid', later named as *Indopithecus*

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giganteus (Koenigswald, 1981). It first emerged at Haritalyangar ~9 Mya, and survived until ~7.3 Mya but due to onset of greater seasonality, colder and drier savannhas in the Sub-Himalayas it later migrated to southern China and survived in Kunming caves and bamboo forests until human era 120 Kya (Ciochon, 2009). Some scholars believe it still alive as the legendary 'Yeti' or the 'Himalayan Snow Man'.

Two more hominoid taxa were erected on solitary molars. One is *Sivasimia chinjiensis* (Chopra, 1983) from Ramnagar (J&K) found by the 'Anthropological Survey of India -Panjab University' joint collaboration (1976-1978) in which the author also participated from the Survey. *Pliopithecus krishanaii* (Chopra, 1978), later elevated to a new genus and species, *Krishnapithecus krishanaii* (Chopra and Kaul, 1979) was erected on a solitary worn-out last upper molar, and remained doubtful until a new recent discovery of two lower molar teeth by the author (Sankhyan *et al.*, 2017).

Some more isolated hominoid dental fossils were reported subsequently from Indian Siwaliks, viz., *Ramapithecus* (Sehgal and Nanda 2002; Sehgal and Patnaik, 2012); *Sivapithecus* (Patnaik et al., 2005; Patnaik and Cameron, 1997) and *Gigantopithecus* (Pillans *et al.*, 2005; Patnaik, 2008, 2009). Large collections from Pakistan (Pilbeam et al.,1979) and added a new and largest species, *S. parvada* (Kelley, 1988).

The various hominoid collections show that *Ramapithecus* had a wider distribution in time and space. Its western existence is in Potwar and it expanded eastward via Ramnagar (J&K) - Nurpur (Kangra)- Haritalyangar (Bilaspur)- Kalagarh (Naintal) to Nepal. it appeared at ~13.5 Mya in Chinji (Pakistan) (Lower Siwaliks) and continued to survive in the Middle Siwaliks between 10 to 8 Mya notably at Haritalyangar along with *Sivapithecus*. They are believed to have become extinct thereafter by 7.4 Mya (Flynn et al., 1995) due to fragmentation of the monsoonal forests (C3 vegetation) giving way to seasonal and drier savannahs (C4 grasses) (Nelson, 2003; Patnaik et al.,2005; Sankhyan, 2011; Patnaik and Prasad, 2016). But, Sankhyan (1985) has reported its latest occurrence in the west of Bharari datable to ~5.5 Mya on palaeomagnetic scale of Johnson et al. (1983).

This shows that *Ramapithecus* was a time-transgressive and highly adaptive and a viable taxon, but met an unnatural death in the hands of Greenfield (1979) who sunk it into *Sivapithecus*. He did so suggesting that both share a "common adaptive dental pattern". They were also synchronic and occurred together in different stratigraphic layers at Haritalyangar section (Sankhyan,1991). But, many bovids live together and share "common adaptive dental pattern" too, yet they are separate genera and species.

Greenfield's (1980) tried to fit the pooled *Sivapithecus* in the broad ancestral framework of both 'Asian and African Great apes and hominids' to comprome with molecular biologists. However, his "late divergence" hypothesis could not receive any support as there was no African fossil for exclusive "*Homo-Pan*" ancestry nor *Sivapithecus* fited really in it.

The lumping of *Ramapithecus* in *Sivapithecus* made it a highly diversified odd group to accommodate four species varing in size from a very small (*S.simonsi*) to a medium-sized (*S. sivalensis* = *R. punjabicus* + *R. brevirostris*) to a large-sized (*S. indicus*) and the largest (*S. parvada*). Of late, the smallest species was suggested sharing European *Dryopithecus fontani* affinity, and the large two species are closer to the Sumatra-Borneo Orangutan (*Pongo*). What remains is the 'medium-sized' *S. sivalensis* (*R. punjabicus* + *R. brevirostris*) retaining its hominid character despite lumping, sounding as if *Ramapithecus* re-calls for its own unique identity based on parabolic mandibular architecture, hominid-like dentition and its spatio- temporal versatality.

A partial skull of *S. indicus* from Potwar region (Pilbeam, 1982) shows interesting morphology, being mid-facially Orangutan-like and in lower jaw and dentition hominid-like such that Kay and Simons (1983) called *Sivapithecus-Ramapithecus* combined as a "dental hominid". Ward and Kimbel (1983) noticed Orangutan's 'sub-nasal' morphologyin *S.indicus;* therefore it is unsuitable for African '*Homo-Pan*' common ancestry (*contra* Greenfield, 1980). Verhaegen (2013) emphasized 'aquaboreal' littoral adaptations of the African early apes and hominids questionably relegating the well established hominid-australopithecines to "*Homo-Pan* common ancestry" when even the Late Miocene is *Sahelanthropus* regarded a hominid!.

Many palaeoanthropologists who embraced "*Homo-Pan*" closer molecular ties, tried to seek their fossil ancestor among African, European, Eurasian and Chinese hominoids trying *Sahelanthropus, Ouranopithecus, Graecopithecus, Dryopithecus Rudapithecus, Ankarapithecus* and *Lufengpithecus*. Barring the first, all were previously viewed as various species of *Sivapithecus* (see Kay and Simons, 1983). Like *Sivapithecus* Chinese *Lufengpithecus* also presented hominid-Orangutan synapomorphies in superiorly expanded maxillary sinus and lack of a supraorbital sulcus- an 'Asian dental pattern' (Schwartz, 1990; Harrison *et al.* (2002) and Zhao *et al.* (2008) also noticed its hominid-pongid features. *Sivapithecus* is mid-facially closer to Orangutan but dentally hominid like *Lufengpithecus*. In contradiction to earlier view, new postcranial fossils (Benefit and McCrossin, 1995; Pilbeam, 1997; Larson, 1998; Begun, 2004) denied exclusive *Sivapithecus-Pongo* relation. In sum, both *Sivapithecus*

and *Lufengpithecus* are members of the hominid-Orangutan common clade.

There is an apparent methodological paradox between morphologists and molecular biologists. While they discarded the old "overall morphological" gradistic similarity traditionally followed by the morphologists in favour of cladistics (which splits primitive and derived characters), the molecular biologists still adhere to the "overall molecular" similarity to support "*Homo-Pan*" closer relatedness. A recent exhautive treatise of the molecular systematics Schwartz (2016) has questioned the validity of such methodology to support exclusive 'human-chimpanzee' late common ancestry. Nevetheless, we must know why there are more '*Homo-Pongo*' molecular differences vis-a-vis '*Homo-Pan*'? The answer lies in the ecological contrasts between present and ancestral ecology of the Orangutan; its *Sivapithecus* ancestor was onmivorous and semi-terrestrial inhabiting the drier broken woodland forests of Late Miocene Sub-Himalayas, compared to the present Orangutans inhabiting the warm-humid tropical rain-forests of Borneo-Sumatra Islands since Pleistocene, consequently, enforced to arborealism. Thus, *Homo-Pongo* more molecular differences is a later phenomenon. On the other hand, the hominins withstood the climatic change through cultural filter whereas chimpanzee's African ecological habitats remained relatively stable. Hence, for different reasons, *Homo-Pan* retained primitive molecular and some morphological traits, thereby confusing us for their "late common ancestry" (Sankhyan, 2010).

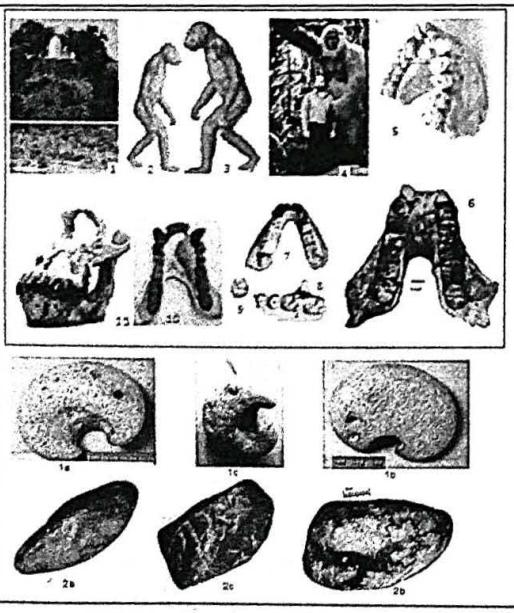

Figure 1.: 1. A view of Haridevi Temple Scarp, 2 & 3. *Ramapithecus* and *Sivapithecus* (life-size reconstruction), *4. Gigantopithecus blacki* (life-size reconstruction), *5. Gigantopithecus blacki* jaw, *6. Gigantopithecus bilaspurensis* jaw, *7. Ramapithecus* jaw, *8. Ramapithecus maxilla, 9.* Bharari *Ramapithecus* 2nd molar, *10.Sivapithecus indicus* jaw, *11. Sivapithecus indicus* skull (re-organiized from different sources).

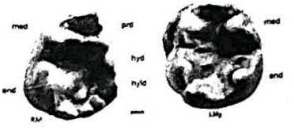

Figure 2.: *Krishnapithecus krishnali* Lower molar teeth (RM_1 & LM_2) from Haritalyangar (Sankhyan et al, 2017). Bar scale = 1 mm.

Figure 3. A Stone Pendant in three views (above) and Painted Pebble Chopper in three views (below) from Sir Khad terrace at Ghumarwin (Sankhyan, 2017)

Thus, **dev-bhumi** Himachal is the most ancient ***adim-bhumi*** too being the centre of origins of the earliest human lineage and mammalian fauna. There were numerous animal faunal companions of the 'ape-men' living in the Sub-Himalayas with enormous diversity not seen anywhere in the world. They included several species of primitive giraffes (*Hydaspitherium, Geraffokeryx, Vishnutherium*) (later migrated to Africa), many species of primitive elephants (*Dinotherium, Anancus, Stegolophodon, Choerolophodon, Stegodon, Archidiskodon, Elephas*), rhinoceroses (*Gaindatherium, Rhinoceros*), three-toed horses (*Hipparion*), zebra, hippopotamuses hyenas, antelopes, deer, cats, lions, bovids, suids, rodents, lorises, tree shrews, tarsiers, insectivores, etc. They reveal a long 15 million-year evolutionary history of mammals and of the changing climate and ecology, which helps in predicting the future climate, global warming and the future of human species.

The earliest humans (presumably *Homo erectus)* appeared in the Siwalik region Riwat ~2 Mya (Dennell, 1988) comparable to African Oldowan in antiquity. This culture is called "pre-Acheulian" and continued in at Potwar during 0.7 to 0.4 Mya (Dennell, 2004) and spread to entire Siwalik region subsequently and known as 'Soan Pebble Culture' around 0.6 Mya in consideration of the last Siwalik sedimentation at Paramal-Uttarbeni (Jammu) and of the Patiali Rao- northeast of Chandigarh (Nanda, 2002). In Himachal Pradesh Siwaliks the 'Soan Pebble Culture' is wide-spread from Kangra (Lal, 1956; Ohri, 1979) through Bilaspur (Sankhyan, 1979,1983) to Nalagarh dun (Sen, 1955) and Nadha Sahab (Haryana) and Patiali Rao (near Chandigarhin Punjab). In the latter area at Masol village an Indo-French team recorded the earliest evidence of intentional "cut-marks" (Dambricourt Mallasse et al., 2016) on a fossilized bovid bone associated with the pebble artifacts (Gaillard, 2016) found at the outcrop of the Tatrot Formation (Upper Siwaliks) and therefore dated to 2.65 Mya (Nanda, 2002). This evidence if further supported would suggest Asian origins of the Plio-Pleistocene hominids in Indian sub-continent- a view that emerged from the late survival of *Ramapithecus* (Sankhyan, 1985, 2011) or early immigration of African hominids to India. Both the possibilities can be explored in further through excavations.

But *Homo erectus* is typically associated with the 'Acheulian culture' comprised of large flake handaxes and cleavers made from boulder splits rather than on handy pebbles of the 'Soan Pebble Culture'. The earlies sites of this culture are found in Southern India,viz., Attirampakkam (Tamil Nadu) dated to 1.5 Mya (Pappu et al., 2011) and Isampur (Maharashtra) dated to 1.27 Mya (Paddaya, 2003). There are other Peninsular Indian Acheulian sites too approaching the one million date mark, e.g.,

Morgaon, Hunsgi-Bachal valleye and Bori. But, none of the Indian early Acheulian sites have yielded hominin fossils except the Central Narmada valley. Here, a partial skull of the "evolved" *Homo erectus* or "archaic" *Homo sapiens* (Sonakia,1984) and a femur distal part (Sankhyan et al., 2012a,b). have been found dating to ~250 Kya (or even ~600Kya). The author also reported fossils (2 collarbones and a rib) of an "archaic pygmoid" (*baman*) non-Acheulian human similar to Andaman pygmy in stature and upper chest width (Sankhyan, 1997, 2005). Recently,9 more fossil bones have been reported by the author (Sankhyan, 2017c,d) which revea a diversity of early men suggesting Indian origins (Sankhyan, 2013, 2017c.d).

Acheulian cultural is thought to pre-date the Siwalik 'Soanian Pebble culture' and the has also penitrated into the Siwalik Frontal Range (Mohapatra, 1975, 1981), especially better studied and reported from Atabarpur, near Hoshirpur (Kumar and Rishi, 1986; Rishi, 1989; Gaillard et al., 2008). It is not dated a general date of ~0.6 Mya (Nanda, 2002) though it could also be ~1 Mya older than the post-Siwalik tectonic phase, when the local landscape was very different as the Siwalik hills did not exist. It is thought to have come from the Jhelum valley where the sites of Dina and Jalalpur are earlier (Rendell & Dennell 1985, Chauhan, 2003) and also extended to Nepal (Corvinus, 1991). However, the question of dispersal and diffusion of Acheulian awaits further work.

In Kangra many 'Soan Pebble' sites have been located by Lal (1956) and Joshi (1979). in the Beas valley and its tributary- Banganga, viz., Guler, Haripur, Kupar Lehr, Dehra Gopipur, Nakehr Khad, Dhawla, Thor Khad, Chunar Nala and Sukhar-di-Khad. In the year 2012-13, while hunting for fossils, the author also collected a two choppers from Haripur terrace, and one from the Bankhandi Siwaliks near Ranital. Acheulian also appears to has entered into Kangra at Kotla and Painsara as indicated by a few cleavers and an almond-shaped pebble handaxe at Nandrul (Joshi, 1979).

The archaeology of Bilaspur area, however, remains yet unexplored. Over three decades earlier, the author made his first stone tool discovery of an excellent handy bifacial chopper made on a black quartzite pebble having a sharp wavy cutting edge and a smooth round-butt.It was found on the Siwalik surface north of Badon village (Sankhyan, 1979). This prompted him to look for stone tools and discovered many Soanian pebble choppers, scrapers and flakes from the Siwalik Choe terraces at Tarontara and Lehri Sarail, and some on Kasohal at main Sir Khad terrace (Sankhyan, 1983).

Soon after his retirement, the author formed a Palaeo Research Society in 2012 at Ghumarwin and started exploring the terraces of the tributaries of the Satluj River. He

discovered many Acheulian cleavers (*axes*) made on large flakes, including Tortoise Cores, discoids, backed flake knives and large trihedral picks. A solitary well-shaped sandstone pick (*kudali*) was also collected from the top of a rock-shelter, east of Ghumawrin Courts, apparently utilized for digging tubers in a soft clay/soil. Interestingly, the Acheulin tools were found mixed up with the Soanian choppers and flakes at Sir Khad terraces at Ghumarwin and adjoining area,viz.,close to Sunhani Bridge, Ghumarwin Stadium and Sir Khad Bridge, Bhadrog-Baddhu, Kasohal, Padohri and Bela-Ladher where a legendary Churel Gufa was sighted.. A few large flakes from boulder-splits and cleavers on flakes were found at the confluence of the Sir, Sukkar and Sirhali Khads near Karli-Balghad villages. The findings are yet unpublished and displayed in *Palaeo Museum* at Ghumarwin. This year I dicovered two rare portable archaeological art objects too- a *'Painted Chopper'* and an *'Embryo-shaped Pendant'* (Figure 3) on the Sir Khad terrace at Ghumarwin (Sankhyan, 2017b) which would have important consequences in art evolutionary in India.

All evidences from Bilaspur indicate that the river Satluj and its tributaries- Sir, Sukkar and Sirhali, have been a prehistoric corridor for the Peninisular Acheulian into the Siwalik region of Bilaspur District. Ghumarwin appears to have been a meeting ground of the Soanian and the Acheulian Stone Age people. The large sandstone rock blocks on both sides of the bridge on Sir Khad with large natural water reservoirs (*aal*) full of fish, and the adjoining forest area with animals of pray, made it the most favourable abode for the prehistoric humans. Further explorations are contemplated to find new secrets of interesting prehistoric confluence of two cultures having several implications for early social and cultural interactions.

Above all, there is urgent need to prevent the outgoing of the fossil and archaeological heritage of Himachal Pradesh and preserve it locally. Unfortunately, much of the heritage is already lost and precious rare fosssil remains of the 'ape-men' and rare fauna have already gone out of the country and adorn American and British Museums of Natural History, the Peabody Museum, the Senkenberg Museum. Most of the 'ape-men' sites at Haritalyangar have also been destroyed in the hands of ignorant farmers falling under their agricultural fields and housing sites. Whatever is found there in their fields, is also sold to the outsiders by them. The ignorant Himachal Pradesh is continuously plundered of its precious ancient bio-cultural heritage due to lack of institutions and public awareness. But, we cannot afford to remain ignorant and insensitive any more, and must save, preserve and display whatever is available and explored further.

For this there is a dire need of a 'Site Museum' at Haritalyangar which would attract heritage tourism (Sankhyan, 2013). A big 'Natural History Museum' and a 'Fossil Park' are also propsed which are unique scientific instruments of mass awareness, heritage protection, education and research, tourism and employment, and a symbol of pride and prestige. For this a big plot of suitable Govt. land having a panoramic serpentine landscape in the vicnity of the Court-Helipad complex at Ghumarwin. The author has moved a proposal to Govt. of India and Himachal Pradesh in 2013 in this respect. He has also set up a *Palaeo Research Society* and a mini *Palaeo Museum* at his residence to make a humble beginning. We need an intellectual support and a political will to fulfill the mission.

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Trigart-Katoch Nexus--An Enigma of Regional History

O.C.Handa*

The Virat-parv and Udyog-parv of Mahabharat are replete with the narratives *of* Trigart in Mulsthanipuri and its king Susharma.[1] The five Trigart-brothers are known to have taken active part in the Great War, and their king Susharma is known to have commanded the charioteer's regiment of the Kaurav in the Epic War.[2] *Due to that* burden of references in *Mahabharat,* the scholars have not only located the Trigart in Mulsthanipuri[3] (the present-day Multan in Pakistan), but they have also founded the entire theory of Trigart of *the* Siwalik region on that fanciful assumption. Cunningham even added cognomen *'Chandr'* to the original name Susharma *of the Mahabharat* to establish his thesis about the origin *of Chandrvanshi* Katoch dynasty of Kangra from him.[4] Although, he has given credit to the local folk tradition for his surmise. Since, the tradition was recorded by Cunningham, it was considered as authentic and valid by the successive scholars without even questioning its credibility. In fact, nowhere the king of Trigart is named as 'Susharma Chandra' or 'Susharma Chand' in the *Mahabharat,* but only as 'Susharma', who, as assumed, may not even belong to the lunar race of the *Kshatriy*, as the name implies: *Susharma* literally means a 'good Brahman'(*Su+Sharma* = Good + Brahman).

Further, whether the suffix *Chandra or Chand would* suggest the lunar origin of the Trigart rulers is also questionable. No tradition of adding suffix with such intention has ever been noticed among the *Kshatriy* clans in this part of country. Even among the Katoch rulers of Kangra group of principalities, the Chand-adherents have only been in the mainline of Kangra kings. Ordinarily, we came across names like Man Singh and Bikram Singh of Guler, Ajab Singh and Ajit Singh of Jaswan, and Jaswant Singh and Bhag Singh of Siba states, and so on. These names, instead of *'Chand'* carry *'Singh'* as suffix. In fact, the suffix *'Chandra'* or *'Chand'* should not have been so much emphasised upon to justify the 'lunar' origin of Katoch rulers of Kangra group, to which most likely they did not belong.

The legend associated with the birth of their mythical progenitor, Bhumi Chand as having *'sprung from the perspiration off the brow of the Goddess at Kangra'*[5] is also widely divergent from the legend about the origin of Katoch kings from the lunar races. The Katoch rulers were probably *Bhumivanshi or Bhuvanshi*, as the word *'bhumi'* of their mythical progenitor Bhumi Chand suggests. Ibbetson also supports this view thus: "The

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Katoch claim to form a third section of the great Rajput stock, Surajbansi and Chandrabansi being the other too. They say they are descended from an ancestor called Bhumi, who was formed from the sweat of Bhagwati's forehead; and as *bhumia* means earth, it may be that their division completes the triplet of the Sun, the Moon, and the Earth-born races."[6]

John Allen went a bit deeper into the study about the origin of Trigarts. He quotes a context from the *Sabha-parv* which also goes on to confirm the Mulsthanipuri theory of Cunningham.[7] According to the relevant canto, the Trigarts are known to have been won by Nakul along with the Shibi, Ambastth, Malava, Panchkarpat and Madhyamik situated towards the west:

"Shbin-strigartanambastthan Malvan Panchkarpatan,

Tatha madhyamikanshchaiva Vatadhanan dvijanath."[8]

The word '*dvijanath*' here is important. It may suggest that those rajas were of the Brahmanical origin when it is examined in contrast with the mention of other rulers, who are specifically named as the *Kshatriyas*. Nakul not only defeated the *Kshatriyas* in the west, but the people of other origin also, viz., the Shudras, Abhirs, Dhivars, etc.[9] Therefore, it may reasonably be argued that raja Susharma of Trigart was a Brahman and not *Kshatriy*. That would make the theory about the origin of Katoch dynasty of Kangra from Susharma Chand untenable. Thus, it may be very much unlikely that the Trigarts of Multan had at all any role to play in the Jalandhar *doab* or Kangra.

In fact, in the *Mahabharat* itself, there are distinct references about the existence of two Trigarts, situated entirely in the widely distanced and separate geographical zones. The Trigart of Susharma that Nakul subdued was located in the west near the Great Desert *(Marubhumi),*[10] as already discussed, while another Trigart existed in the mountainous north, which Arjun subjugated. That northern Trigart was situated in the neighbourhood of Kashmir, obviously in the upper reaches of Kangra valley watered by the Banganga, Kurali and Nyugal rivers.[11] The relevant canto of *Mahabharat* reads:

"Tatstrigartah kaunteyam darvah kokanadastatha,

Kshatriy bhavo rajannupavartanta sarvashah."[12]

The Trigart of mountainous North have been associated with the Darvs and Kokanads etc. in *Mahabharat* which aptly justifies their location, in the upper Kangra valley. It wasthis Trigart that became synonymous with Jalandhar in the later period.

The Trigarts of Mulsthanipuri who sided with the, Kaurav might have been wiped out of existence during the Epic War. However, due to the overwhelming and

wide-spread references in the *Mahabharat,* the Susharma of Trigart (later interpolated as Susharma Chand to justify his lunar origin) gained predominance in the folk-tradition, and he was considered to be the founder of Katoch dynasty of Kangra.

On the other hand, the Trigarts of the North remained non-aligned during the Epic War and, thus, they could continue to exist and flourish in their Himalayan sanctuary. After the Great War, the political equilibrium in north India was completely disturbed, with most of the traditional political institutions destroyed. Under that chaotic scenario, small republican and monarchical states mushroomed everywhere, which for their survival, formed different alliances The Yaudhey were one of such alliances of the warrior races, which rose in the Punjab plains and the adjoining Siwalik Hills. Understandably, theTrigarts of north might also have extended their domain to the adjoining plains in the Jalandhar *doab* by forgoing a similar alliance with other warrior races, which came to be known as the *Trigat-shashtth,* i.e., the Trigart Hexad of the warrior races, which Panini has defined as:

"Ahustrigattashashtthanstu kaundparath dandaki,

Kaushtthakirjjalamanishca bramhaguptotha janakih."[13]

Thus, the six warrior races that formed the Trigart *Ayudhajivi-shashttha*, i.e., the Trigart-hexad that lived by arms were Kaundoparath, Dandaki, Kaushtthaki, Jalamani, Bramhagupt and Janaki.

The Yaudheyas and Trigarts might have been driven closer together more as rival expansionists than the friendly neighbours. Panini, who has repeatedly mentioned the Yaudheyas with the Trigarts as the fighting races, also corroborates this conclusion.[14] The absence of any mention about, Jalandhar in Panini's work would indicate that the tradition associated with that place and Trigart-Jalandhar myth are the much later Pauranic introductions.[15]

The earliest reference to Jalandhar appears in Hem Chandra's *Abhidhanachintamani, Kalhan's Rajatarangini* and the *Uttar-khand of Padmpuran.* The Trigarts might have been successful in establishing their control and possibly a second capital in the plains of Jalandhar *doab*, which induced Hem Chandr to say in his *Abhidhanachintamani -- a treatise* on grammar: "*Jalandhar Trigartah syuh," implying that* Jalandhar and Trigart are the same.[16] That quotation through constant usage became a standard reference and these terms came to be used synonymously. However, the stay of Trigarts in the plains, far from being dominating, should have not been even compatible with their counterparts in the Punjab plains, like the Yaudheyas and Kuninds,

etc. To illustrate that position, numismatic evidences may be quoted: while coins belonging to the Yaudheyas and the Kuninds have been found in considerable numbers and in widely spread area in and around the Punjab plains, the Trigart coins are conspicuous by their absence.

This would suggest that the Trigarts in the Jalandhar *doab* largely remained engaged in the consolidation of their territorial position against unfavourable circumstances and did not think of leisure-time activities. This would also lead us to conclude that the common interpretation of word Trigart, as referring to country formed by the three rivers: the Ravi, the Beas and the Satluj,[17] is open to many questions. In fact, the reference about the Trigarts as associated with the upper Beas Valley between Siwalik and Dhauladhar and for that reason, the Trigart of Multan also, has figured in the Epic period, which considerably antedates their appearance in the Jalandhar *doab*. Further, the confederation of races named Trigart possibly were never in the control of the whole country between Ravi and Satluj in the Punjab plains, which could legitimise their name as Trigart synonymous with Jalandhar: other much stronger races held sway there, as already discussed. In fact, the lords of Nagarkot have been the master of hills but never the arbiter of plains at any period of history.

Now, taking liberty from the folk traditions connected with the fort of Nagarkot that it was built by Susharma Chand shortly after the conclusion of the Mahabharat War, on which Cunningham has relied rather heavily,[18] it would be more in historical sequence to ascribe its erection to a much later period and by the ruler of the native Trigart country. In fact. Susharma Chand of the Great War might have not lived to build up a fort in such a far-flung mountainous country. Further still, what could be the circumstances that necessitated erection of such a gigantic fort at such a strategic height so far off Mulsthanipuri? Obviously, a defeated and decimated ally of the Kaurav could not have afforded such a mighty venture. Therefore, it seems more probable that Nagarkot was built by the native Trigart rulers and at a much later date. Since the Trigarts, in pursuance of their expansionist policy in the Punjab plains after the conclusion of Great War, had been facing strong resistance from other powers in the plains, they might have thought of erecting a stronghold in the security of hills in their native Kangra valley. While they continued in the Jalandhar *doab*, they erected a defensive fortress on the precipitous cliff between Manjhi and Banganga rivers back in the home country. To what use the fort was put by the ancient Trigarts is not known because of the stark absence of evidence. Nonetheless, it may be conjectured that, besides a defensive stronghold, it might have also served as the treasure-vault of the

Trigart kings. The Hindu-Shahi kings of Kabul, who mastered it for several generations, are also known to have put it in similar use.[19] It is also likely that the fort might have changed hands between the Trigart and the Kabul kings, inflicting extensive destruction to the original structure and possible plunder of the treasures of the ancient Trigarts in its vaults, as nothing of the fort earlier than 9th or 10th century now exists.[20]

The ancient Trigarts were democratic people, who had federal type of administration during the Panini-age, known as the *Trigat-shashtth or Trigart-shashtth,* i.e., the Trigart-hexad of the warrior races.[21] The existence of their federal system is proved down to the second century BCE from the legends on their coins: *'...janapadas'*.[22] However, it seems that the federal system of the Trigarts broke down around the beginning of Common Era, giving way to the monarchical setup. This assumption finds support from the Ferishta's account, which relates to the first century of the Common Era.[23] In that, the Raja of Nagarkot is mentioned along with 500 other petty chiefs who were subdued by Ram Deo of Kanauj. It is perhaps at that juncture about the beginning of Common Era that, with the change of federal setup into a monarchical system, the Trigart rulers might have felt the *necessity* of a stronghold in their native country against the Yaudheya thrust.

During the subsequent period, the Trigart rulers remained vassal to one or the other paramount power. *Rajatarangini* informs that the Trigarts remained under the paramount control of Pravarasen II of Kashmir for considerable period during the 5th and 6th centuries.[24] Perhaps for that reason, they *remained out of* Samudragupt's campaign. Thus, they did not figure in the Allahabad Pillar Inscription of CE 470.

During Hieun-Tsang's visit to *Chi-lan-t'o-lo*, i.e., Jalandhar in March, CE 635, the ruler of country was *U-ti-to*, who was a tributary to Harshvardhan of Kanauj.[25] *U-ti-to* has been identified as Udita or Udit.[26] On the other hand, Cunningham has identified *U-ti-to* with Adima[27] and with a non-existent Atrchand of the Baijnath inscription that appears to be mis-lection, and has to be abandoned.[28] He has erroneously considered the Baijnath inscription to belong to CE 804,[29] which, in fact belongs to CE 1204,[30] when Jay Chand was the ruler of Jalandhar *(Jalandharadhirajo jayati gunanam Jay Chandr ...).*[31] *Even by* the parameter of Cunningham, assuming 25 years for each reign, it adds up to 175 years for the seven reigns that preceded Jay Chand, Adima should have reigned around CE 1029 (1204-175) or CE 1020 as rounded off in the following table. That exactly was the period during which Indu Chand, identified with Indr Chand of the genealogical rolls by Cunningham, reigned. He was contemporary of Anant Dev (CE 1028-1081) of Kashmir.[32] Obviously, Adima of the genealogical list can be none else but

(iv) Moreover, names and definite dates of some other Trigart rulers are also known from the *Rajatarangini* and other sources. However, those rulers do not find mention in the chronological rolls, but they must be regarded as genuine on the veracity of their sources.

On the basis of above conclusions, the chronology of Trigart rulers may be as follows, if each reign of unknown rulers is assumed to be of 25 years on the analogy of Cunningham:

S. No.	Name of Ruler	Accession Year (CE)	Contemporary ruler and other particulars
1.	Jayamala Chand	570	
2.	Unidentified ruler		
3.	Udit Chand	620	Contemporary of Harshvardhan of Kanauj. He escorted Hieun-Tsang in his travel in Jalandhar in March, CE 635.
4-12.	Nine unidentified rulers		
13.	Prithvi Chand[35] (Bhuvan Chand)	870	Contemporary of Shankar Varman of Kashmir (EC 883-903).
14-16. 4-1	Three unidentified rulers.		
17.	Jagadish Chand[36]	1000	Contemporary of Mahmud Ghazni. He was the raja of Nagarkot at the time of seize of Nagarkot in CE 1009.
18.	Indu Chand[37]	1020	Contemporary of Anant Dev of Kashmir (CE 1128-1140).
19-33.	Fifteen unidentified rulers.		
	Mall Chand[38]	1132	Contemporary of Jay Simh of Kashmir (CE 1128-1140).
34-38.	Five unidentified rulers.	1170	
	Padm Chand[39]		
39-40.	Two unidentified rulers.		
41.	Jay Chand*	1195	His name appears in the Baijnath Inscription dated CE 1204.
42.	Prithvi Chand*	1215	

Indu Chand and not *U-ti-to* of Hieun-Tsang, as identified by Cunningham. This would also lead us to conclude that *U-ti-to* or Udit, the Raja of Jalandhar (who escorted Hieun-Tsang) was not Adima but possibly some Uday Chand or Udit Chand, who had probably escaped notice of the chronologists.

The error of computing the date of Baijnath inscription has reflected significantly upon the dates and the chronological order of the Trigart rulers of the early period as recorded by Cunningham.[33] He has considered the reign of Jay Chand around CE 804 as the datum point for computing the dates of other rulers thus:

(i) Seventh preceding Jay Chand or Jaymala Chand was Adima. His reign comes about CE 629 (804-175).

(ii) Inder Chand, who was eighteenth in succession, succeeded Jay Chand, (the reign of Indr Chand has been fixed about CE 1029 or rounded off to CE 1020).

(iii) From Indr Chand to Rup Chand, there were 34 rulers. Rup Chand was a contemporary of Firoz Shah Tughlaq, i.e., around CE 1360.[34]

In arriving at the above conclusions, Cunningham has erred in considering Jay Chand and Jaymala Chand as the same person. In fact, they must have been different rulers, spaced apart by several centuries. Similarly, Indr Chand of the chronological rolls should be Indu Chand, who was a contemporary of Anant Dev (CE 1028-1081) of Kashmir. The intervening period has been deliberately adjusted to accommodate the reigns of eighteen rulers between two definitely known dates, i.e., CE 1029 and 1360 to establish chronological sequence.

Now, adhering to the year CE 1204 (date of the Baijnath Inscription) as a confirmed datum and CE 1195 as the starting year of the reign of Jay Chand and retaining the number of intervening unnamed rulers, the position would be as follows :

(i) Seventh preceding Jay Chand was Adima (Indu Chand), whose reign starts in CE 1020 as discussed earlier.

(ii) Indu Chand, who was eighteenth in succession to the former, succeeded Jyamala Chand of the chronological rolls. Allowing an average reign of 25 years for each ruler, the total period for the 18 reigns would be (18 x 25) 450 years. Thus, the reign of Jayamala Chand should start in CE 570 (1020-450).

(iii) From Indr Chand (CE 1020) to Rup Chand (CE 1360), 34 reigns are indicated in the chronological rolls. However, the reign of nine rulers preceding Rup Chand (CE 1360) to Jay Chand (CE 1195) covers a period of 165 (1360-1195) years, sparing only 175 years for the remaining 25 (34-9) reigns.

43.	Bhuvan Chand*	1235	
44.	Indu Chandra*	1255	
45.	Kapa Chand*	1275	Not included in the list of Trigart kings, but known from his coins.
46.	Gambhir Chand	1295	Not included in the list of Trigart kings, but known from his coins.
47.	Jay Simh Chand[40]	1315	
48.	Prithvi Chand	1330	
49.	Purv Chand	1345	
50.	Rup Chand	1360	Contemporary of Feroz Shah Tughluk (CE 1351-1388), who Besieged Nagarkot CE 1365.
51.	Shringar Chand	1375	
52.	Megh Chand	1390	
53.	Hari Chand	1405	
54.	Karm Chand	1420	CE 1415 according to the history of Punjab Hill States, Vol. I, p 135.
55.	Sansar Chand	1435	CE 1430 according to the history of Punjab Hill States, Vol. I, p 136.
56.	Devang Chand[41]	1450	
57.	Narendr Chand	1465	
58.	Suvir Chand	1480	
59.	Prayag Chand	1495	CE 1490 according to the history of Punjab Hill States, Vol. I, p 137.
60.	Ram Chand	1510	
61.	Dharm Chand	1528	
62.	Manikay Chand	1563	
64.	Vridhi Chand	1558	
65.	Trilok Chand	1610	CE 1605 according to the history of Punjab Hill States, Vol. I, p 153.

(* Reign based on assumption of an average of 20 years for each ruler.)

The Susharma-Mulsthanipuri theory may be put to further scrutiny based on a reference, which claims that Raja Jagadish Chand, who reigned at Nagarkot when Mahmud Ghazni seized the fort in CE 1009, was 436th king from Bhumi Chand and 202nd from Susharma Chand in the lineal descent.[42] The accession year of Jagadish Chand comes to CE 1000 (refer table). Now, assuming an average of minimum 20 years per

reign, the accession year of Bhumi Chand would precede by (436 X 20) 8720 years and of Susharma Chand by (202 X 20) 4040 years. That would fix the accession year of Susharma Chand at (4040-1000) 3040 BCE and of Bhumi Chand at (8720-1000) 7720 BCE. Evidently, these are blatantly improbable.

Having thus set aside the Susharma Chand-Mulsthanipuri theory about the origin of the Trigarts of the north, we now come to another the pertinent question -- the rise of Katoch dynasty of Kangra. At best, the Trigart may be accepted as a generic identity and not a racial or dynastic title. We would be risking historical credibility if we mixed the generic identity and dynastic title together to establish a particular hypothesis, as has been noted in this case. As already discussed, the Trigarts were the federation of six warrior races during the Panini-age, which fact is adequately corroborated by the legend *'...janapadas'* on their coins of the 2nd century BCE. Obviously, the Katoch rulers of Kangra must have been the descendents of one of the confederates of that ancient *Trigart-shashtth* and not of the Trigarts as a whole.

Therefore, instead of relying upon the fanciful legend that the Katoch line descended from Bhumi Chand of the divine origin, from whom Susharma Chand was 234th in lineal descent,[43] we must look for a more plausible explanation. It is known from Panini's *Ashtadhyayi* that the Trigart-hexad comprised: (i) Kaundoparath, (ii) Dandaki, (iii) Kaushtthaki, (iv) Jalamani, (v) Bramhagupt and (vi) Janaki.[44] Among those six clan names, Kaushtthaki attracts a spontaneous attention as being phonetically closer to the clan-title of the Kangra rulers, the Katoch. It may be reasonable to correlate the ancient Kaushtthaki with the Katoch clan of Kangra rulers. The sanskritised accent of the Kaushtthaki might have become soft and adaptable to the folk-tongue through the years of mellowing process, in which the foreign phonetic influences also might have played their role, and it ultimately become Katoch.

The origin of Trigarts goes so remote in the human history where even speculation may become blurred. Their existence as rulers is well defined during the Great War, which may lead us to believe that they flourished as rulers for considerable period prior to the Epic War and as commoner in the period much remoter to that, when the Aryans were roaming in this subcontinent as the pastoral folk. Their policy of nonalignment during the Great War saved them from annihilation. Later, for considerable period, they could continue well defended in their mountainous habitat against the wholesale plunders, invasions and intrinsic warfare that wiped out many dynasties in the mainland.

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Ideology and power as reflected in the "genealogy" of folklore singers of Central Himalaya*

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The traditional folklore singers of Central Himalaya spread an ideology of superhumanness in royal lineages using folklore, which successfully brought about coherence in faction-ridden political society in the interest of the ruling elites the patrons of the folk performers. This ideology enabled the ruling elites to exercise power to contain their subjects, collect revenue, and muster up courageous persons to defend their masters' territories as well as wage wars against their enemies. This accounts for the survival of ruling dynasties of Central Himalaya for centuries without maintaining any regular army, as evidenced in traditions and archaeology. Significantly, folklore also inspired individuals to develop courage and might, and display it publicly apparently as deterrent to the oppressive rulers. This 'genealogy' of folk performers, to use Foucoldian terminology, unfolded in the present study is couched in various forms of folklore of Central Himalaya, namely, *jāgar, bhaḍau/bhaḍāhā/huḍakelī, jhvāḍa/jhauḍa,* etc.

Let us give the term *genealogy* to the union of erudite knowledge and local memories which allows us to establish a historical knowledge of struggles and to make use of this knowledge tactically (Foucault 1980: 83).

The present paper gives a summary account of the folklore as an expression of "genealogy" (suppressed knowledge) of folklore singers of Central Himalayan polities of Doti (far western Nepal), Kumaon, and Garhwal, before the Gorkha occupation of Uttarakhand (Kumaon AD 1791, and Garhwal AD 1804). Relegated into lower stratum of social hierarchy as *huḍaki/auji/bādi/damāi,* these folklore singers played key role in traditional society of Central Himalaya. During old regimes they were the pivot of socio-cultural activities. Though their skill in manipulating folklore to influence dominant persons in favour or against the ruling class was duly acknowledged by the political society, because of the anonymity of the authorship of folklore wisdom couched in it has not received adequate attention of scholars. Sadly, the posterity takes the folklore singers simply as entertainers or narrators of some or the other form of folklore, variously called *bhaḍau/bhaḍāhā/huḍkelī/hārūla/jāgara.* In the following discussion I will briefly unfold the 'genealogy' of the folklore singers that played key role in re-generating ideology to influence power relations in political society of Central Himalaya from the Foucauldian perspective.

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There is no doubt that before the emergence of nation states of India and Nepal territorial boundaries of these two modern nations were blurred, and often overlapped depending upon the alternating fluctuating fortunes of the neighbouring polities. What is certain, however, is that during their palmy days (circa 9th-11th centuries AD) the Katyūrī dynasty of Central Himalaya held sway over a vast tract extending from Garhwal (Uttarakhand, India) in the west to Doti (far western Nepal) in the east traditionally termed as Kedarakhanda-Manasakhanda.

According to Tucci (1956: 109) 'in eleventh century there was unrest among the Himalayan tribes' of western Nepal, some of whom eventually crossed into western Tibet. Among them the 'Khasas' were predominant, 'who as a war-like aristocracy controlled a fluctuating mass of other tribes', and established the kingdom of Guge to the south of the Sutluj (Tucci 1956: 74-75). In the subsequent centuries these Nepali 'Khasas' federated by the Malla family, became very powerful follows from the fact that two of them, namely, Aśokachalla and Krāchalla, invaded Uttarakhand, and occupied the entire area extending from Garhwal in the west to Dullu in the east. Two inscriptions of Aśokachalla found at Gopeshwar (District Chamoli, Garhwal), and one of Krāchalla at Baleshwar in Golana Seri, Chalsi (District Champawat, Kumaon) give evidence to their occupation of Uttarakhand between AD 1223 and 1251 (see for details, Joshi 2009a).* It marked liquidation of the central Katyūrī kingdom, and paved way for the rise of several smaller independent principalities in this region, each of which was confined to a few valleys. These polities struggled with one another for political supremacy till the Paṁvāra and the Chandra came out victorious respectively in Garhwal and Kumaon, and the Raikā in Doti-Sira (far-western Nepal-eastern Kumaon) by annihilating their neighbouring petty adversaries. The *bhaḍau/bhaḍāhā/huḍakelī* (heroic songs) current in these three regions are replete with references to wars between the chiefs of Doti and Kumaon on the one hand, and between Kumaon and Garhwal on the other.

The first ever collection of these heroic songs was presented by Gairola (Oakley and Gairola 1977). It still holds ground for the simple reason that many legends collected by Gairola are no more in currency. Furthermore, this is the only work of its kind which gives the English translation of such a large collection of legends.* Its critical review was made by Gaborieau (1977), who classifies these legends according to his own scheme, and while doing so divides them into two categories, namely, religious and entertaining.

* Recent discovery (Khanal 2070 VS: 20-22) of Asokachalla's copper plate in Far West Nepal dated in Saka 1177 (AD 1255) helps us correct Atkinson's reading of Saka 1113 (AD 1191) in now lost Gopeshwar (District Chamoli, Uttarakhand) stone inscription as Saka 1173 (AD 1251).

* Gairola's original notes together with his collection of folklore need to be discovered by the folklorists.

Original transcribed versions of Central Himalayan folklore, in a few cases with Hindi translations, have also been published by several scholars since Gairola's pioneering work.** In addition, several individual persons have also published some or the other folklore for commercial considerations.*** Sadly, this latter category of published material has not been received by the folklorists and scholars as can be noticed in the published bibliography added to their "reference books"/"research works" on folklore.

To the best of my knowledge there is hardly any work on Central Himalaya which critically examines the uses of folklore in writing history and ethnography. There is no dearth of evidences to show that history has mediated ethnicity of Central Himalaya and vice versa (see, for example, Joshi 1990a; 1998; 2011),**** which facts are yet to attract notice of 'eminent, knowledgeable sovereign collegiate' of Central Himalayan studies.

For me there are two types of traditions, namely, the literary type preserved in Sanskrit eulogistic literature and *vaṁśāvalī*-s (genealogical tables), mostly creation of the Brahmins, reduced to writing from time to time; and the orally transmitted type preserved in the memory of folklore singers, an overwhelmingly large number of which belong to the Śūdra *varṇa* and known as *huḍki/aujī/jagari/damāi (cf. Turner 1933: 556-57) collectively called Dāsa-Śilpakāra (Jośī 2011a)*. I will focus on this latter category in this paper.

The Dāsa-Śilpakāra singers are the depositories of the *bhaḍau/bhaḍāhā/huḍkelī (heroic songs) which are sung* in the context of wars between the ruling dynasties named Raikā and Chandra and the Chandra and Paṁvāra of Central Himalaya. Interestingly, these *heroic songs* laud some or the other individual warrior who single-handedly defeats his patron chief's enemy often a prince of opposing dynasty. Gairola, assigning the legends collected by him to 'the period between A.D. 800 and 1700' believes that:

> These legends of ancient heroes present a very vivid picture of the social, political and religious life of the country during the middle ages, and supply very useful material for the history of that period...
>
> It may be that the pedigrees given in these traditions and preserved in the memories of the local bards, who are the descendants of the *Hurkias*, the family bards of the Kings and chieftains, whose heroic deeds they sang, are more likely to be accurate than the pedigrees in the Gazetteer [of Atkinson] (Gairola 1977: 7, 15).

**Here I will briefly mention some early scholars well known for their contributions: Govind Chatak, Mohan Lal Babulkar, Trilochan Pandey, Krishnananda Joshi, Prayag Joshi.

*** Sri Hayat Singh, who used to run a kiosk at Lala Bazar, Almora, to sell booklets containing transcribed versions of a variety of folklore printed/published from Chandani Chowk, Delhi. Late Mr. Ian Couldhart, an independent British scholar, had a rich collection of these publications.

****Recently Zaidi (2005) has also exposed the validity of certain traditions ascribed to 16th-17th century AD Garhwal and Kumaon which local historians have used as facts. However, Zaidi's (2005: 432, 437) criticism of Atkinson is ill founded (see, Joshi 1917).

Obviously Gairola and his likes (for example, Prayag Joshi 1986-87; Naithani 2010) consider the legends as 'very useful' sources of history without verifying the historicity of events and characters figuring in the concerned legends from any other sources whatsoever. In fact, in the light of incontrovertible testimony of epigraphical sources, some of which were already known in the nineteenth century AD itself, authenticity of these legends, with a few exceptions, can be summarily discounted. Thus, inscriptions give a long list of Katyūrī rulers of Central Himalaya from seventh century AD through eighteenth century (see, Joshi 1990b: chs. 4-5; 2005). Significantly, not a single Katyūrī king in this list figures in the legends. However, we do come across names of a few Raikā, Chandra, and Paṁvāra kings whose names occur both in the inscriptions and the legends, for example, Nāga Malla, Kalyāṇa Malla, and Pahārī Sāhī of the Raikā dynasty of Doti, Thora Chandra, Jñāna Chandra, Vikrama Chandra, Bhāratī Chandra, Ratana Chandra, Rudra Chandra, and Lakshmī Chandra of the Chandra dynasty of Kumaon, and Ajaya Pāla and Māna Śāha of Paṁvāra dynasty of Garhwal (cf., Gairola 1977: 9-10; Gaborieau 1977: xxix-xxx; Joshi 2005), but the events associating mutual relationships of the kings portrayed in these legends do not agree synchronically. What is most striking is that with the exception of Purusha Panta, the military chief of Rudra Chandra, who defeated his contemporary Raikā king, these legends are silent on the outstanding valorous deeds of some of the great heroes who were honoured with *rauta* award (the supreme award) by their respective patron kings recorded in the copper plate grants, notably, Joga Maharā (vide copper plate of King Bhāratī Chandra, Śaka 1368 = AD 1444), Anūpa Siṁha Tadāgī (vide copper plate of King Kalyāna Chandra, Śaka 1667 = AD 1745), Samera Adhikārī (vide copper plate of King Dīpa Chandra, Śaka 1669 = AD 1747). It may be noted that whereas Anūpa Siṁha Taḍāgī played key role in defeating the Rohela invaders of Kumaon, Samera Adhikārī rescued the lives of the royal family members during the Rohela occupation of Almora, when the king's own men deserted him (see for details, Joshi 2012). To the best of my knowledge no folklore of these heroes exists. Were the authors of folklore really indifferent to those heroes who defeated the Rohela Muslims who desecrated all the temples of Kumaon within their reach? And why is it that the folklore sings the capture of Jiyārānī, the Katyūrī queen, by Muslims indeed a shameful event which has no authenticity? In the following section of this essay I will briefly address these issues.

Preliminary study of some of these legends clearly shows that for their authors it was some or the other event/narrative/motif that was important and not the characters associated with it; they were not concerned whether those characters were real or

imaginary. From generation to generation they had the recollection of a given event/narrative/motif which each generation resituated spatially and temporally as the then politico-social order demanded (see for a detailed analysis of such practices, Hegarty 2012; Joshi 2014). It is implied then that the singers of these legends are selective in preserving the memories of the past. Interestingly, Hobsbawm (1996: 13) has noted similar situations in the Western traditions:

> The element of invention is particularly clear here, since the history which became part of the fund of knowledge or the ideology of the nation, state or movement is not what has actually been preserved in popular memory, but what has been selected, written, pictured, popularized and institutionalized by those whose function it is to do so.

Some notable examples being what follows:

The Katyūrī *jāgar* and the legend of Jiyārāni (see, Joshi, Fuloriya and Bhatt 2009; Joshi 2014): The Katyūrī *jāgar* narrating the legend of Jiyārānī is sung in Ranibagh and Baitalghat region (District nainital), Dhamush-Doba and Pali Pachhaum region (District Almora), and Katyur Valley (District Bageshwar) in Kumaon, and parts of Chamoli and Pauri Districts in Garhwal. It suggests that the event narrated in the *jāgar* took place when the Muslim inroads into the Terai-Bhabhar region of Central Himalaya had started, and that the then ruling chiefs were the Katyūrī-s. Interestingly, available evidence from the works of contemporary Muslim historians coupled with local traditions clearly shows that the Muslim inroads took place when the Chandra-s were ruling in Kumaon and the Paṁvāra-s in Garhwal (See, Atkinson 1884: 520-29, 537-39, 543-49, 561-65, 581-90; Zaidi 1997: in passim; see for an appraisal, Joshi 2017). However, a critical analysis of this event/theme would lead us to trace its correspondence with the famous Rāmagupta-Dhruvadevī-Chandragupta episode the central theme of Viśākhadatta's drama the *Devī Chandraguptam* a lost work. This theme recurs in several literary and other works in different contexts, and, interestingly, Rājaśekhara, a Sanskrit poet of the eleventh century AD, transfers this episode to Central Himalaya. Accordingly, the women of Kārttikeyanagara (Kārttikeyapura of the Katyūrī inscriptions, modern Vaijnath, District Bageshwar) sing the glory of the *Khasādhipati* who inflicted a humiliating defeat on Sarmagupta and forced him to offer his queen Dhruvadevī to the former. The entire episode has been critically studied by several eminent scholars, and excepting local historians of Central Himalaya, no scholar has accepted Rājaśekhara's version (see for details, Joshi 2014). It seems that in the changing circumstances the folklore singers re-situated this theme temporally and spatially in the Kumaon of the Chandra-s as a warning to the people of the impending danger of Muslim

inroads into hills itself, and the possible consequences of such an eventuality. Significantly, in this episode Kheka Dāsa (the progenitor of one section of the folklore singers of Central Himalaya) figures as the *Guru* and defender of the Katyūrī queen Jiyārānī.

The *bhaḍa/huḍakelī* of Bhiyā/Bhīma Kaṭhāyata: The legend of Bhiyā/Bhīma Kaṭhayata is sung in Doti as *huḍakelī* of Bhiyā Kaṭhāyata, and as *bhaḍa* of Bhīma Kaṭhāyata in Kumaon. Although the central theme war between the Katyurī-s and the Chandra-s is common to both, the characters differ. Thus, in the *huḍakelī* of Bhiyā Kaṭhāyata (*Bernède's* archives) the Katyūrī king is named Viramadeva of Katyūra and his adversary Chandra king of Champāvata is Vikrama Chandra, whereas, in the *bhaḍa* of Bhīma Kaṭhāyata we come across names of Āsantideva, Bāsantideva, Bhāgadeva, and Biramadeva as the Katyūrī kings of Lakhanapura who figue collectively as the patrons of Bhīma Kaṭhāyata and their opponent is Guru Jnāna Chandra of Champāvata. The hero of this folklore is Bhiyā/Bhīma Kaṭhāyata who single-handedly defeats the Chandra king and his retinue. Inscriptional evidence shows that Vikrama Chandra was a successor of Jnāna Chandra (see, Joshi 1995).

The folklore of Rāma (Joshi and Joshi 2009): This folklore is sung by the *devāla* (traditional musicians) attached to the temple of Bāsika (Jaunsar, District Dehradun). What is relevant to present essay is that although the folklore adopts the central theme of the story of Rāma as is widely current in Hindu tradition, it incorporates several features of local perception, which make this version a class by itself, an excellent example of it is found in the episode narrating Rāma's march to Lankā. It describes as to how the sea froze into ice so as to turn into a bridge to facilitate Rāma's army to go across to Lankā. It is also to be noted here that in this version whereas several miracles are attributed to Sītā, Rāma, by and large, appears as an ordinary person, so much so that when he tries to prove himself a *jatī satī* (steadfast in righteous conduct and virtues), he fails. Obviously, in the polyandrous society of Jaunsar, women have more value than men.

Post processual archaeology shows that 'material culture is meaningfully constituted' (Hodder 1989: ch. 1). The same holds good for intangible products. Therefore, we have to search the meaningfulness of our legends, and, rather than gleaning social, political, and religious life of the concerned places narrated in them we need to study the ideology embedded in these legends contextually.

It is interesting to note that inscriptional and archival sources belonging to the three independent principalities of Doti, Kumaon, and Garhwal reveal that none of these maintained a regular army, suggesting dominant role of individual warriors (Joshi

1990b: 80; 2005). These warriors emerged as leaders of irregular fighters follows from the fact that the Raikā and the Chandra inscriptions clearly show that they set apart a certain portion of revenue to organize irregular troops under the leadership of some or the other *bhaḍa* (dominant person) within their kingdoms. The eyewitness account of Garhwal principality by Hardwicke confirms it (Hardwicke 1799: 343). These dues are termed *muḍali-peṭali* in the Raikā charters, and *gamḍili-peṭali* in the Chandra charters. *Muḍali* is the abbreviated Pahari rendering of Sanskrit *muṇḍamaṇḍalī*, meaning 'a collection of inferior troops' (Monier-Williams 1986: 822), and *gamḍili,* derived from Sanskrit *gaṇḍa* means 'chief' (Monier-Williams 1986: 344), contextually *bhaḍa* of folklore. *Peṭali,* used as a compound, means 'basket, bag, multitude, retinue' (Monier-Williams 1986: 648). Therefore, both the terms may be interpreted as referring to irregular, hence inferior, troops organized under a *bhaḍa* (see, Joshi 2009b: 368). The *bhaḍa/bhaḍāhā/huḍakelī* glorify some or the other hero/king, and were sources of inspiration to any potential common person. If he was ambitious, he could display his physical power and bravery publicly, as if re-enacting feats of the hero of the legend, and win royal favour, thereby entitlement to *muṇḍali peṭili/gaṇḍeli peṭili* dues. The folklore singer gave him this opportunity during festivals when these legends used to be sung publicly.

We already have seen the predominance of *Dāsa-Śilpakāra* community in folklore singing. It may be noted that one of their sections claimed to belong to Maheśvara *gotra* and another as descendant of Āī Dāsa son of Brahmā and his consort Gautamī Devī. Such beliefs lent them a ritual status corresponding to that of a Brahmin, as evident from their claim to being the 'Dāsa' of the deity. By virtue of this ritual status, like the Brahmins, they tailored genealogies of their clients and with the process of 'Katyūrization' multitude of Central Himalayan people was transformed into what is proverbially known as "*Nau Lākha Katyūrī*" (nine hundred thousand Katyūrī-s), as may be noticed in the Katyūrī *jāgar*. These folklore singers also deified some of the legendary Katyūrī princes making them benevolent spirits, who were otherwise cruel during their lifetime. The *jagari* commanded the Katyūrī spirits in course of *jāgar* rituals so as to enable the devotee to communicate directly with the deity, a feat beyond the capacity of a Brahmin (cf., Fanger 1990: 179), for the invoked deity in a hieratic ritual is always represented symbolically. Since these *jāgar* rituals were performed in village shrines attended by large number of people, the *jagari* was able to display publicly his ability to bestow divine status on his patron chief who was represented as the lineal descendant of some or the other deified spirit invoked in the *jāgar*. At the same time it also meant that if

the *jagari* could control the powerful spirit of the deceased princes, the living one could also be managed. Added to it was the image of *bhaḍa* eulogised in the folklore which inspired physically powerful and brave persons to emulate. To some extent these measures also served as deterrents to the tyrannical rule. Thus, the ideology advocated in the *folklore* generated power for both the ruler and the otherwise subordinated community of the *folklore singers (see for details, Joshi 2010; Jośī 2011b: chs. 4-5).*

It has been observed that: 'Although critical studies tend to focus on the ideology of dominant groups, these are always opposed by subordinate groups, which can overcome both coercive and ideological controls' (Miller and Tilley 1984: 13). However, above discussion, though brief, shows that the 'genealogy' of subordinate groups can also generate ideology and command dominant groups. Even when the old regimes have vanished, this ideology continues to hold ground as strongly as ever follows from the observations entered in the Census Reports of 1901 and 1931 (Turner1933: 560):

> The Doms [*jagari* in present essay] have always believed in the power of evil of the ghosts of injured persons and in *karma* (re-incarnation), and as Mr. Burn (now Sir Richard Burn) pointed out [in U.P. Census Report 1901] "these two beliefs, which are shared by many Khasiyas, were not without considerable effects on practical morality, one result of which is seen in the fact that hardly any police are required in the hills."

Thus, the folklore singers not only narrate a theme for a religious or entertaining purpose, or an account of any historical event, they are also concerned with the 'sociological functions' of folklore (cf. Jones 1976). It is this aspect of these folklore singers which needs to be analysed as 'a return of knowledge':

> an entire thematic to the effect that it is not theory but life that matters, not knowledge but reality, not books but money etc.; but it also seems to me that over and above, and arising out of this thematic, there is something else to which we are witness, and which we might describe as an *insurrection of subjugated knowledges*...
>
> I believe that by subjugated knowledges one should understand something else, something which in a sense is altogether different, namely, a whole set of knowledges that have been disqualified as inadequate to their task or insufficiently elaborated: naive knowledges, located low down on the hierarchy, beneath the required level of cognition or scientificity. I also believe that it is through the re-emergence of these low-ranking knowledges, these unqualified knowledges, even directly disqualified knowledges... that criticism performs its work (Foucault 1980: 81-82).

The thematic of *jāgar, jhvaḍa/jhauḍa* and *bhaḍa/bhaḍau* mentioned above makes it clear that it is intimately connected with 'sociological functions' embedded in

history. Thus, in the absence of a regular army the authors of these folklores advocated an ideology which enabled their patron rulers gain political control and power. Witness, for example, the Kheka Dāsa division of *jagari-s* who deified legendary Katyūrī princes as *rajāṅgi* spirits and their worshipers were attributed Katyūrī identity, i.e., the process of Katyūrization, thus a sizeable population was incorporated into the Katyūrī fold. To counter this strategy the Chandra patronized the Dharmī Dāsa division who deified deceased Chandra princes as *bhutāṅgi* spirits and popularised their worship in the masses to make the latter loyal to the Chandra dynasty as the descendants of the deified spirits. These two divisions developed only in Kumaon because the Katyūrī-s were replaced there by the Chandra. The Raikā had no adversary in Doti, therefore, political society of Doti developed different type of spirit possession in which Dhāmī played central role. Nevertheless, Doti also witnessed manipulation of ideology and power through *vaṁśāvalī (see,* Lecomte-Tilouine, edited 2009) *and bhaḍāhā (Bernède's archives)*. The *jāgar* of Goril vis-à-vis Sudarśana Śāha, king of Garhwal (Atkinson 1884: 823), and the story of Mallikārjuna vis-à-vis Pāla dynasty of Askot (Lecomte-Tilouine 2009) are other interesting examples showing folklore as a potential instrument for negotiating political control (see, for details, Joshi 2010).

With the disappearance of chiefdoms and introduction of democracy the sociological function of folklore has been re-set. As Krengel (1999: 281) has noticed, in the *jāgar* of Kumaon:

> Divine or sacred truth is considered as most powerful, superior to the truth secular courts fight for, and to the power vested in politicians and worldly authorities. A main attribute ascribed to the power of local deities involves their serving as a kind of guarantee that offences of the past do not get lost and that all uncertainties and imbalances come into the open. This is seen as a precondition for the regeneration and survival of the 'moral community'.

This accounts for the temple of Golū at Chitai being consecrated as the 'Supreme Court of Golu'. Significantly, up to AD 1884 the temple under reference was a non entity follows from the fact that it does not find any mention in Atkinson's list of Golū temples, the original temple being at Gol Chaur, near Champawat (Atkinson 1884: 821-25). Obviously, when secular courts of the day adjudicated on the basis of documentary proofs and witnesses that could be stage-managed, resourceless people found solace in the "divine court" of Golū. It seems that originally there was a small village shrine of Golū at Chitai (some 8 km away from Almora proper), and those people who lived nearby the temple and suffered from the miscarriage of justice at the Almora Court (District Head Quarter of Kumaon during the British raj) sought divine justice from that

shrine. Gradually it became popular and started attracting justice seekers from all over, to the extent that nowadays it is considered to be the highest seat of divine justice in Kumaon. It is interesting to note that in recent years the "Music Videos of Himalayan Possession rituals" have raised a question mark on the future course of *jāgar* (see for an interesting discussion, Fiol 2010). However, due to the sociological functions, briefly noted above, the *jāgar* will continue to hold ground, albeit they may be re-set once again, thanks to the "geneology" (Foucault 1980: ch. 5) of the *jagari*.

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Rich biodiversity is strength of Himalayan environment: Stinging nettle (Urtica dioica) an example

Vasudha Pant*

SThe Indian Himalayas, which constitute about 12% of the country's landmass, Spread across six States from Jammu and Kashmir in the west through Himachal Pradesh, Uttarakhand, Sikkim and West Bengal's Darjeeling to Arunachal Pradesh in the far east the Indian Himalayas are divided into two bio-geographic zones the Trans-Himalaya and the Himalaya, based on physiographic, climatic and eco-biological attributes. The entire region, spread over 3.95 lakh sq. km.

The Indian part of Himalayas covering an area about 5 lakh km^2 (about 16.2% of country's total geographical area) and forms the northern boundary of the country. Extends between latitudes 26^0 20' and 35^0 40' North, and between longitudes 74^0 50' and 95^0 40' East. The Indian Himalayan Region (IHR) is spreading on 10 states (administrative regions) namely, Jammu & Kashmir, Himachal Pradesh, Uttaranchal, Sikkim, Arunachal Pradesh, Meghalaya, Nagaland, Manipur, Mizoram, Tripura, and hill regions of 2 states viz. Assam and West Bengal of Indian Republic.

Physically the Himalay forms three parallel zones- 1) The Great Himalay (2) Middle or Lesser Himalay (3) the Sub-Himalayan foothills and adjacent Tarai and Bhabhar plains

Himalayan biodiversity- A biodiversity hotspot is biogeographic region with significant levels of biodiversity that is threatened by human habitation. Globally there are 35 biodiversity hotspots and himalay is one of these hotspots that come under Asia-Pacific. These 35 biodiversity hotspots cover only 2.3% of the Earth's land surface, yet more than 50% of the world's plant species. The Himalayan biodiversity hotspot includes the entire Indian Himalayan region (and that falling in Pakistan, Tibet, Nepal, Bhutan, China and Myanmar) (http://www.bsienvis.nic.in/Database/Biodiversity-Hotspots-in-India_20500.aspx). Stretching in an arc over 3,000 kilometers of northern Pakistan, Nepal, Bhutan and the northwestern and northeastern states of India, the Himalaya hotspot includes all of the world's mountain peaks higher than 8,000 meters. This includes the world's highest mountain, Sagarmatha (Mt. Everest) as well as several of the world's deepest river gorges. Climate variation in the extensive range of himalay horizontally as well as vertically has provided ample scope for the establishment of extensive range of floral and faunal species. Biodiversity of an area play a significant

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role in terms of providing direct and indirect benefits. Direct benefits are in terms of goods i.e. food, fodder, fuel, medicinal plants, aromatic plants and non-timber forest produce (NTFPs) whereas indirect benefits are ecosystem services and climate regulation. It is recognized for its ecosystem services to the Asian region as well as to the world at large for sustaining high levels of biodiversity and human wellbeing.

Glimpse of Uttarakhand- Uttarakhand state falls under Central Himalay with distinct geographical entity and lies almost wholly within the realm of the Himalaya. The entire region is predominantly mountainous with exceptions in the south where undulating or plain areas occur along the foothills. The region presents great physical diversity and as such the climate of the region is exceedingly diversified. The vegetation and climate vary with the elevation and houses around 7000 floral and 500 faunal species. Natural resources as a form of minerals and petroleum products are lagged behind in the region. Therefore, the mainland of Uttarakhand is industrially backward. Furthermore, whatever the minerals are found they are not properly mined because the fragility of terrain does not permit to do it. Heavy investment and lack of technological development, on the other hand, are making slow the process of utilization of these resources. However floral diversity cultivated or wild in the form of agricultural crops, horticultural crops, flowers, fruits, vegetables, herbs, medicinal plants in wide range of climatic and geographic conditions play vital role in the sustainability of populace. Contribution of its floral diversity is 31% of total floral density of India whereas fauna contributes just 1.58% of the total faunal density of the country (Sundriyal and Sharma 2016). The Convention on Biodiversity estimated that 40 % of the world's economy and 80 % of the needs of the poor are derived from biological resources Negi et al (2011). World Health Organisation (WHO) estimates that 80% of the human populations in the developing countries rely on traditional medicines, mostly plant drugs, for their primary health care needs.

Challenges being faced- Over the last few decades agrarian crisis in the hills of 'Uttarakhand' a small hill state of Himalayan region has had drastic impact on the socio-economic scenario. Uttarakhand has been experiencing steady exodus of its populace due to the lack of opportunities for employment. Uttarakhand lacks sources of livelihood, apart from the agriculture in small landholdings. Therefore, additional efforts towards improving economic conditions of farm families are also required. Farming which was being followed traditionally is not economically viable today. Some of the reasons are depleting soil fertility and other erratic climatic conditions. Villagers are abandoning their fields as productivity has gone down, apart from animals menace like

monkeys, wild boars and porcupines damaging their fields. Migration from the villages has multiplied and ghost villages abound in the mountains as the local farming is unable to sustain the food needs of the people. The agrarian crisis has been triggered by the climate changes being experienced in the hill region. This poses a big challenge for policy makers, scientists and local populace. The indigenous communities have, over the centuries, faced such challenges and readjusted to the difficulties posed by the climatic adversities. However in the present scenario of climatic impact, hill agriculture is suffering from the 'lack of actionable knowledge as well as access to the available knowledge'. It has been observed that there is a perceptible disconnect with the traditional reservoir of knowledge based farming which had successfully weathered innumerable challenges over the preceding centuries.

Malnutrition among children and women is another challenge that needs intervention. The results of studies revealed in adequate dietary intake among women of villages. Pant (2002) in a study reported that over whelming population of hill women were in grip of severe to moderate malnutrition. Upadhyay et al (2011) reported that nutritional status as well as nutritional knowledge of hill women is unsatisfactory and needs interventions. The average iron consumption is 40 and 46.6 percent less than recommended level (30 mg). The mindset of looking at food security only in terms of energy security has now upgraded to nutritional security. It is important to ensure balanced diet adequate in micro and macro nutrients.

This whole scenario requires the new strategies involving local resources. As discussed earlier floral diversity is its strength. We need to focus on these resources if progress in development is to be lasting. One of such plant that is available in abundance in wild is stinging nettle (Urtica dioica). The policy makers and the scientific community too did not realize its potential. Stinging nettle has gradually lost its importance in the local dietary and nutritional habits.

Even with all these detrimental factors nettle stands well even on the roadsides. With changing climatic conditions it may provide opportunity for nutritional component in diet as well as commercial opportunity.

Significance of nettle- Nettle is well established local plant of Uttarakhand that grows in the area without human interference. Since it has already established itself as a local herb of the Himalayan region for an unknown time now and will not be an alien introduction from an unrelated geographic area. So there is no danger of alien species interfering with other local species.

Nettle the common plant of Uttarakhand has multiple uses as food, fibre,

medicine as well as for enhancing soil fertility. Medicos, textile specialists and culinary experts have found many health benefits and commercial uses of this plant. Warren (2006) has mentioned 101 uses of stinging nettle in his book about stinging nettle. Broadly these uses can be categorized as:

Food Supplement- As an edible item, young nettle leaves can be cooked like any other green leafy vegetable after blanching. Its use as vegetable is mentioned in Materia Medica by Dioscorides and Naturalis Historia by Plinius, both works dating back to the Ist century AD (Wetherilt 1992, 2003). In Uttarakhand there is tradition of using nettle as a vegetable, however currently its use is limited to interior villages (Pant and Sundriyal 2016). In the Basque region of Spain, young shoots are reportedly eaten raw or included in omelets (Menendez-Baceta et al 2012). It is a rich source of vitamin C, has high level of protein and many necessary minerals like iron, calcium, magnesium (Pant 2019). It also provides us vitamin A, B1, B2, E and K. Apart from these it is also rich source of many other trace elements(Cu, Zn, Mn and Co) required by human body (Wetherilt 1992; Warren 2006, Grevsen, & Fretté, 2008; Biesiada, et al, 2009; Krystofova, et al, 2010; Kowol, et al, 2011; Biesiada, et al, 2010; Rafajlovska et al 2013). Rafajlovska et al (2013) say the high content of proteins and minerals in the leaves, stem and root is of great importance as a source of nourishment. As a green vegetable the fresh leaves appear to have excessively high level of protein, ash and fiber. Also when compared with spinach and parsley nettle leaves had 2 times as much protein (Wetherilt 1992). Nettle has higher concentrations of essential amino acids than Brussels sprouts (Lisiewska et al 2009). In Himalayan nettle, nutrient content was higher than the cultivated green leafy vegetables spinach and rayi (Saklani and chandra 2012).

Results show that *U. dioica* can supply considerable amounts of essential amino acids including threonine, valine, isoleucine, leucine, phenylalanine, and lysine, along with lower concentrations of histidine and methionine (Wetherilt 1992, Rutto et al 2013, Pant 2019)). Based on high lysine content and real protein value Wetherilt (1992) emphasized n*ettle* leaf flour in bread, pasta, and noodles can be used as a protein-rich supplement in starchy diets. Researchers are looking continuously for additional potential sources of vegetable food proteins. Leaf proteins have the potential for yielding up to several metric tons of purified high quality protein per hectare (Lucas et al 1989). If proteins can be extracted from the nettle leaves industrially it will give boost to economy of Uttarakhand (Pant 2019).

Stinging nettle can supply significant quantities of oleic (18:1), linoleic (18:2) and α-linoleic (18:3) acids and is a good source of unsaturated fatty acids (Rutto et al

2013). High levels of linoleic and α-linoleic acids are found in young and mature leaves. They also identified nine carotenoids in the leaves (Guil-Guerrero et al, 2003). The properties of phenolic compounds in the leaves, stalks, and fibers have also been reported (Pinelli et al 2008).

Rutto et al (2013) have shown that processed nettle can supply 80100% of Vitamin A (including Vitamin A as ß-carotene). Mineral content (Ozcan 2008) and trace metal concentrations (Kara 2009) in nettle leaf tea made by infusion or decoction have also been determined. In this sense, more work needs to be done on the minerals and bioactive compounds in dry nettle. It is significant to note that blanching and cooking has a minimal impact on *the* fatty acid composition of *U. dioica*, implying that it can be a good source of essential fatty acids when eaten as a leafy vegetable (Ruto et al 2013).

Most of livestock do not consume fresh nettle, it can be used as a nutritious fodder in dried form and can be fed mixed with hay (Hanczakowska, Wiytkiewicz, and Szewczyk, 2007; Khosravi, et al, 2008; Kwiecien and Mieczan, 2009). Similarly dietary inclusion of *nettle* in poultry can work as growth promoters (Safamehr et al 2012), immunity enhancer (Hamedi et al 2015) and significantly increases egg production in poultry (Mansoub 2011).

Medicinal plant- For its medicinal properties nettle has been used for centuries and is still being used by locals as a cure of many diseases in humans as well as animals. According to *Dr Christopher's Herbal Legacy*: "Stinging nettle is an astringent, diuretic, tonic, anodyne, pectoral, rubefacient, styptic, anthelmintic, nutritive, alterative, hemetic, anti-rheumatic, anti-allergenic, anti-lithic/lithotriptic, haemostatic, stimulant, decongestant, herpatic, febrifuge, kidney depurative/nephritic, galactagogue, hypoglycemic, expectorant, anti-spasmodic, and anti-histamine." Stinging with the nettle has been found to be useful in the cure of rheumatism and arthritis. This practice is still in use and one can find people suffering from arthritis flogging themselves with the nettle shoots on the affected area (Pant and Sundriyal 2016). Healing properties of this plant can be attributed to the presence of certain phytochemicals. The known phytochemicals of *U. dioica* include flavonoids, lignans, fatty acids, sterols, polysaccharides, glycoproteins, carotenoids, plastocyanins, tannins and lectins (Ghaima et al 2013). Apart from the joint ailment it has been found effective in the numerous other diseases. To name some of them are bronchitis, pleurisy, allergies, asthma, colds, sciatica, stress, anemia, depressions and many more. The whole plant is used in folk medicine to treat allergies, kidney stones, burns, anemia, rashes, internal bleeding, diabetes, etc. (Dar et al., 2012 a). As explained by Chopra *et al* (1986) the fresh juice of

the leaves is applied externally in the treatment of headaches and swollen joints. A decoction of the plant is used to treat fever. The property of nettles to support elimination of chlorides, urea and bacterial toxins as well as metabolites can be an explanation for its application in rheumatic, dermatological and allergic diseases (Klingelhoefer 1999). Studies reveal that nettle supplementation has an effective antioxidant role (Kukric et al 2012).

The free radicals are normally generated during normal body metabolic function and also can be acquired from the environment. Significant correlations were found among phenolic phytochemicals and radical scavenging activity of nettle (Mandal et al 2009; Khare et al 2012, Ghaima et al 2013). The highest quantities of phenolic compounds and ascorbic acid were found in the young nettle leaves (Ioana et al 2013).

Kataki et al (2012) demonstrates the hepatoprotective, prophylactic, and antioxidant effects of nettle as also anthelmintic activity. Other studies have also (Gutovska et al 2014) suggested the potential of nettle extracts as hepatoprotective. It has been proved that nettle leaf can decrease total cholesterol levels as well as enhance the overall liver function (Daher et al 2006).

Benign Prostatic Hyperplasia (BPH) is the most common benign tumor in men (Patrick et al 2006). One of the most commonly used herbal remedies for this problem is nettle, which causes anti-inflammatory, anti-tumor, antiviral effects and relieves the symptoms of benign prostatic hyperplasia due to the compounds it contains such as phytosterols, lignans and polysaccharides (Mills S, Bone 2000). In many other studies nettle has been used to treat prostate disease, and desirable results have been achieved in this regard (Ghorbanibirgani et al 2013; Safarinejad 2005; Schneider and Rubben 2004). Nettle extract holds positive implications for its potential use in prostate cancer therapy (Levy et al. 2015).

Nettle has been applied as a diuretic in the treatment of urinary, bladder and kidney problems (Kavalali, 2003). Modern research justifies their use in traditional medicine. It is proven that the stinging nettle extracts have diuretic, natriuretic and hypotensive effects (Tahri et al., 2000).

The extracts could be suitable as antimicrobial agents in pharmaceutical and food industry (Modarresi et al 2012). Studies have also shown that nettle plant extracts have antibacterial effects (Ghaima et al 2013). Even weak antimicrobial activity of the tested extract could be of importance since nettle leaves have a wide range of uses, for food, medicinal purposes, fibers, and may have other positive effects on human health (Kukric et al 2012).

Being rich in nutrients and antimicrobial activity Consumption of leaf and stem may promote general health and well-being as well as reduce the risk of chronic diseases (Saklani and Chandra 2012). The presence of a relatively high concentration of flavonoids and caffeic acid derivatives enriched in the lipophilic fraction of the Urtica herb. suggest mainly anti-inflammatory, antioxidant and analgesic activities (Chrubasik et al., 2007).

The clinical use of nettle seed extracts for treatment of renal dysfunction represents a novel indication for the herb (Winston, 2001; Treasure 2003). The aqueous extracts of nettle leaves show anti diabetic activity and has been found effective in both Type1 and Type 2 diabetes (Das et al 2011; Golalipour et al 2006, 2007). Subcutaneous and intravenous injections of histamine have been previously used to treat several allergic conditions (Mittmann 1990). The leaves of the plant contain histamine, serotonin (5 hydroxytryptamine), and acetylcholine. Therefore Sayin et al (2013) suggest nettle extract to treat allergic rhinitis. Kumaki et al (2011) concluded use of UDA (*Urtica dioca* agglutinin) for prevention of respiratory disease.

Textiles And Garments- The nettle plant produces long and strong fibers similar to that of hemp or flax. The stem of nettle yields a quality fiber comparable to the best hemp fiber in the world (*Wealth of India*, 1983). The search for plants that enable regional production and processing to avoid long-distance transport is growing world over. Interest in a `new' fiber material that would increase the supply of organically grown domestic fibers is also rising (Vogl and A. Hartl 2003). Professor Oswald Richter, an Austrian chemist claims that despite being an environmentally friendly and free natural resource, it can be used as an alternative to cotton which is a pesticide intensive crop.

Other Uses- Nettle has a positive and potential role in organic agriculture. According to Peterson and Jensén (1988) water extract of nettle has a growth stimulating effect on plants. The total amount of nitrogen was also higher in plants cultivated with nettle water. Transport of inorganic and organic nitrogen was more than 50% higher for plants supplied with nettle water compared with plants supplied with nutrient solution. Alhmedi et al (2009) suggest that the presence of stinging nettles in landscapes seems to enhance the local density of aphidophagous insect communities necessary for aphid bio control in field crops. Its inclusion in agriculture has a positive and potential role in organic agriculture.

Nutritional value of Himalayan nettle- Realizing the significance of wild growing stinging nettle (Urtica dioica) as a solution to the prevailing malnutrition, this plant was

chosen as a subject of study. The experimental material was collected from four different locations in Kumaun region of Uttarakhand and cultivated in 2 replicated plots in the field at Almora. Pant (2019) has discussed the results in detail, however some of the significant findings on nutritional value of dried leaf samples were as follows-

In August 2016 samples mean value of protein content was 30.36%. The overall mean for iron content was 0.0138% and for magnesium content and calcium content mean value of 2.473% and 3.13% was recorded respectively. In March 2017 collection the protein content mean value of 29.89% was recorded. The overall mean for iron content was .045% and for magnesium content it was 0.657%. Mean value of 4.841% was observed for calcium content. Mean value for protein content was 30.30% from June 2017sample. For Fe, Mg and Ca content mean value of .0367%, .788% and 4.57% was recorded respectively.

Laboratory analysis of dried leaf sample indicates that nettle can supply considerable amount of amino acids (. It contained all 20 amino acids including 9 essential amino acids. The 9 essential amino acids witnessed are leucine (1.84%), lysine (1.75%), valine (1.30%) histidine (1.27%), phenylalanine (1.1%), isoleucine (1.04%), threonine (.96%), methionine (0.29%), and tryptophan (< 0.1%). However methionine and tryptophan are in very low quantity. Data here suggest that dried nettle can be important source of amino acid and other nutrients for product development.

The content of macro mineral potassium (K) and some trace minerals that perform vital functions in the body, like copper, zinc, manganese and sodium were determined in one of the samples. Vitamin A and Vitamin C were also determined. The analysis evidenced that nettle is rich source of potassium and contained 7497.03 mg/ kg of potassium. It is also rich source of micro nutrients. In the dried leaf sample Mn content was highest 36.79 mg/kg followed by Zn 34.6 mg/kg and Cu 7.14 mg/kg. The sample also contained 14.6 mg/ kg of sodium. Other than minerals it was also evidenced that nettle leaves also treasure reasonable amount of Vitamin A (1556 mcg/kg) and Vitamin C in minor quantity (5.08 mcg/kg).

Nettle seeds are also good source of magnesium (mean value of 2.49%), calcium (1.31%), Fe (.0298%) and Protein (15.32%).

Conclusion- Nettle does not require much human effort as it is available in nature abundantly. With increasing awareness about its uses worldwide, its utility as a commercial plant is steadily growing. The need of the times is for the local people to utilise this utility plant for their wellness as also to generate employment for the younger

generation.

In Uttarakhand it has so far not received the required scientific, agricultural and economical attention and has been therefore neglected in its enormous potential as today's superfood and medicine, as a solution for depleting and climate endangered agriculture and as a supplement for nutritional insufficient food. Before that it requires concentrated, well focused multidisciplinary research on various aspects of plant in local Himalayan conditions including genetic variability for nutritional potential, cultivation aspects. If properly researched and utilised, every part of the nettle plant (leaves, root, seed, stem) could, therefore, provide a source of income for the rural masses. Its utility is four fold: Firstly, it can be consumed by the local people as an additional source of high quality protein/vitamin. The nettle plant has tremendous potential to be processed and packaged as an edible item for soups, chutney, pickle and as tinned meal; thirdly it can be utilized as processing into coir matting, clothing and furnishing; finally, this plant has tremendous potential for its herbal medical qualities which could also be used for developing medicines and cosmetic products . Its leaves, seeds and roots can be marketed with value addition. It can also be used to prepare organic liquid fertilizer.

The focus and priority during the research and development of the nettle plant should be to introduce nettle as economic plant and explore the farming opportunity. In future with product developments and tie ups with commercial organizations or modern markets it can be used to work on such'farm to table and farm to fashion' strategy, where an underutilized plant such as the nettle is packaged glamorously and introduced in the market as a health food and a fashion statement too.

Its utility in the present day scenario needs to be utilized and its economic potential should be exploited in the market-based society. Traditional knowledge of this plant needs to be examined and researched and its agricultural adaptation qualities highlighted. The nettle has adjusted to the weather changes and has the potential to provide both nutritional and medicinal input to support the local populace. Globally this plant has been exploited for its economic and environmental benefits and could enhance livelihood options of the Uttarakhand farmers.

Internationally significant findings have been published on this important plant and its use for medicine, food and agro input. But hardly any research is available in India or Uttarakhand. We need to go back to this plant and realize its potential for the changing climatic adaptation in the region. To meet the research and agricultural objectives it is imperative that adequate research be undertaken and documented on this plant.

Effectively adapting to climate change is one of the pressing needs of the present time. Resilient climate adaptation is integration of major as well as numerous minor strategies. Adaptation efforts need to be funded along with close interaction between researchers and implementers.

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Figure 1: Trichomes on nettle plant

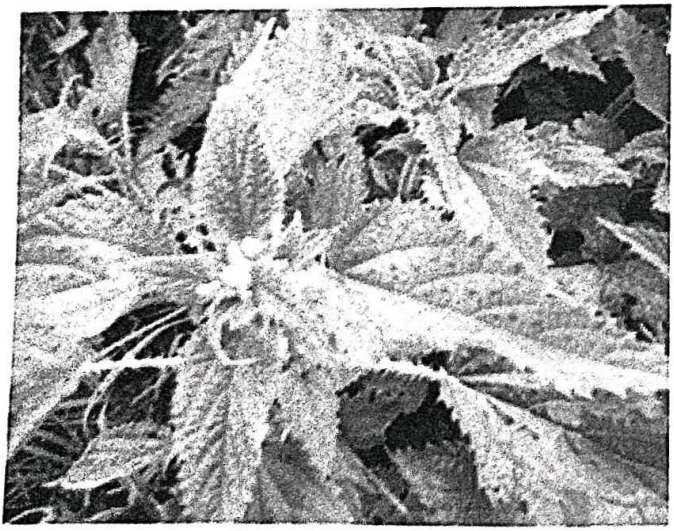

Figure 2: Nettle plant

Tho-yig Letter of Record from the Archives of the Thakurs of Gondhla

Tobdan*

Dealing with the subject of construction of road on the Baralacha Pass, on the border, we have in the history of Lahul an old document from the archives of the Thakurs of Gondhla. It states to have accomplished the work of construction of road over the Baralacha Pass. Two kinds of roads were constructed one for the sheep and goats, and the other for mules, during the period of Raja Pritam Singh (1767-1806), the Raja of Kullu, making reference to Sing-ge Namgyal (1634-1642), the king of Ladakh. From this we may also presume that the tradition goes further back. During this period Lahul was under the rule of Kullu.

This document, a separate sheet of two pages, termed as tho-yig, register, is placed after the title page of the main book entitled 'brom-ston pa rgyal-ba'i 'byung-gnas kyi skyes-rabs bka'-bsdams bu chhos le-'u nyi-shu-pa. (Biography of Dom-ton gyal-bayi jung-ne, the twentieth volume of the smaller collection of Kadam Literature.). Dom-ton (1005-1064) was chief pupil of Atisha and founder of the Kadampa sect. A copy of the work was made on the occasion of celebration of the death ceremony of Tashi Paljor, the Thakur of Gondhla, and was hosted by Paari, his son, the then existing Thakur. The document has now been digitised by the Shantarakshita Library, CUTS, Sarnath-Varanasi and forms book 2/6 of the volume 1/12 of Gondhla Kangyur. Below is given translation of the document and the text is given in the Annexure.

Some initial sentences, the part forming prayer, have been deleted from the text here.

In the west of the holy places of the white snowy Ti-rtse (Kailash), where the Arhats reside; and the turquoise-lake of the wish-fulfilling water, lake Ma-pang (Mansarovar) are situated and are connected by a continuous mountain chain, the Dril-bu Ri, Ghantaparvat, the great pilgrimage place; and the Gandhala mountain, prophecied by the Jina, the Buddha, which is the wonderful assembling place of the spiritual Heroes, male and female.

Hello! The religious king Pritam Singh resides at the great castle at the capital Makarsa (Ma-khar-sa) and his crown is held high. Sing-ge Namgyal resides in the castle in the great capital of Leh and his crown is held high and his kingdom is flourishing. Although we could not visit the country and the place of refuge, Leh in Ladak, but the work and objectives being related to each other, depended on his name as famed. The sun

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and the moon are adorned in the firmament between the earth and the sky like in an amulet box. Pray, this is in the practice of exchange of love and friendship between the two of us.

The red path for the mules like the great red lightning has been constructed on the pass of Baralacha (Ba-ra-la-sa) the border. The hard and rough white path like ribs of the spine has been constructed for the sheep. The people, like own sons and servants, gathering in legion like the planets and stars, are travelling happily.

No-No Paari and Sinsau Kum-jed (sKum-mjed), the two, father and son, belonging to the pure lineage and famed clan emanating from the god 'Od-gsal, (Abhasvara), possessed of miraculous powers, reside at the self-born palace at Tinan. While their reign is expanding and dominion is flourishing in Lahul, the country of Dakinis, the two for repaying the kindness of their kind (deceased) father, for removing the causes of difficulty in their life and for attaining the pure status in the next life, raised Ka-bam Lags-po and literature of the class of father and son. The great merit amassed due to this is here praised by all. Hello!

Moreover, the Lady Donor, Grandmother, sister, Nangka Palmo, for raising the holy books did great assistance. The excellent mothers Sonam Palmo and bLo-gro, the two mixed the god's nectar in the meal of men, served nice meal. Everybody appreciated and the scribes were all pleased. Hello!

The other important kinsmen who offered zong (offerings in a ceremony) gathered like birds in the garden or bees collected on honey. They are enumerated here: The excellent daughter in law, sister Dri-med and sister Samdub Palmo, and the bride, the three, did good service while preparing the holy books. (The notable guests attending the ceremony were as follows):

From the house of Labrang of Khyinang (Khyim-nang), Pad-dkar, the religious Lord of the siddha lineage, and Padma Senge, father and son; Thakur Padma and sister Nom-tsel, husband and wife from Thorang Ling; Thakur Nom-chhog husband and wife; Thakur Ngang-tse and Tashi bu-khrid; Thakur Bhag-tu and sister Bel-mo; Thakur Logro rgya-mtsho and Buthid: Thakur dBang po and Tshe ring skyid; Thakur Nangka rGya-mtsho and sister Tashi dolma; Thakur Paljor and sNum-tse from Sra-sren; Thakur Sonam dpal-lde and Mugulu father and son; Tashi rgya-mtsho and sister Dolma from Bar-bog Khar; Nono Sonam Rgyalpo and sister Tashi Palmo, from Magon. gNyer pa, the manager, Jogi Chand and Logro from Gondhla (Gunla); Phagspa Tashi and Sonam Dsom pa; Zang skyab and Pa-Le from Shuling. Alam the Lambardar and sister Bhelmo, the two from Lod, Lote.

Explanations: This ceremony was performed on the occasion of the death of Tashi Paljor. Paari, his son, is the present Thakur. He hosted the ceremony.

It mentions Sing-ge Namgyal of Ladak. These people framing the document had not met him. Sing-ge Namgyal's period is slightly earlier (r.1634-1642). During this period the road was constructed on the Baralacha pass.

Here we read the former form of the name of the village of Gundhla, i.e. Gondhla as Gun-la.

Makarsa: The document mentions the capital of Kullu as Makarsa. This is done according to the old practice followed in the area. At the time of Pritam Singh the capital was situated at Sultanpur which was shifted here sometime after CE 1650. Similar practice was followed in Kulu also. In a document in Tankri from Kullu regarding Pritam Singh his capital is named as Sultanpur.

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A Rare Image of *Siṃha*vahana *Śiva* from Masrur

Devendra Handa*

Śiva is one of the most influential members of the orthodox Brahmanical triad and his worship is traced to very old times in India. The so-called Paśupati of the Harappan seal and the Vedic Rudra are regarded as his prototypes. In the Ṛgvedic hymns Rudra is usually said to be armed with bow and arrow[1] which continued to be associated with him even in the *Mahābhārata* as is evident from his epithets Dhanvī , Pināk adhṛ it, Pināk agoptā, Pināk ahasta, Pināk apāṇi and Pinākī . The *Śatarudrī ya* text of the *Śukla Yajurveda* of the *Vājasaneyī Saṃhitā* also refers to his bow and arrows and at many places in the *Atharvaveda* he is called an archer. Once in the *Ṛgveda* (II.33, 3) he is said to have held the thunderbolt in his arm. Elsewhere in this and other later Vedic texts his bow, arrow, bolt, or club are frequently referred to.[2] Epithets like Bhava, Śarva (arrow-wielder or tormenter of misery), Paśupati (lord of animals), Ugra (terrific), Mahādeva (the great god) and Īśāna assigned to him in the *Atharvaveda* presuppose his rise to the position of the supreme god. The *Śatapatha* and *Kauśī taki Brāhmaṇas* add Aśani to these epithets indicating his association with the thunderbolt. One hundred names of Rudra enumerated in the *Śatarudrī ya* mention him as Giritra 'one living in the hills', Kṛ ittivāsa 'having animal hide as his garment', Kapardī 'having the crown of snail-shell like matted locks on the head' (*kapardo'sya jaṭājū ṭaḥ, Amarakosha*), Śatadhanvan 'having hundred bows', Sudhanvan 'good bowman', Iśumat 'possessing arrows', Bilmin 'helmeted', Nishaṅgin 'having a sword', Śiva 'auspicious' (*kalyāṇarū paḥ*), Śaṃkara 'causing worldly happiness', Śaṃbhu 'one who causes good or happiness' (*śaṃsukhaṃbhāvayatī ti Śambhuḥ*), etc. which characterize his personality.[3]

The earliest portraiture of deities in anthropomorphic form seems to have started during the second half of the first millennium BCE on silver punch-marked coins (known as *kārshāpaṇas)*, well before they were carved on stone. Of about 650 varieties listed by Gupta and Hardaker[4] only some (as numbered in Fig.1 here), contain definitely identifiable figures. Fig.1.142, holding *daṇḍa* (scepter) and water-pot in the two hands is generally identified by some scholars with Śiva.[5]

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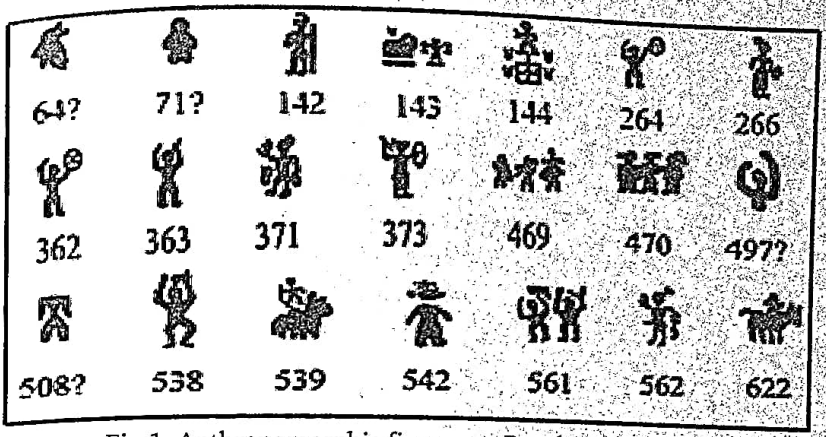

Fig.1. Anthropomorphic figures on Punch-marked Coins

Rosenfield's suggestion that the trident of Śiva has a Bactrian provenance[6] and Gail's observation that it is not earlier than the Kushāṇa period[7] needs careful reconsideration as trident-battleaxe occurs on Punch-marked, un-inscribed Ujjain and Audumbara coins which are definitely earlier than the Kushāṇa specie and sculptures.[8] The bull which became almost invariable and popular adjunct of Śiva's figures later was shown as one of the five marks on copper/brass imitations of Type 566 and un-inscribed Ujjain coins which have been dated to second century BCE. From Kuṣāṇa period onwards we see the Nandi bull depicted popularly as Śiva's vehicle in numismatic and plastic art.

Preserved in the State Museum, Shimla are some sculptures from Masrur (32°4'21" N and 76°8'13" E), famous for its magnificent and colossal unfinished monolithic rock cut temple of circa eighth century CE (Pl. I).[9] Important amongst these is an image of ¯iva seated gracefully on a lion (Pl. II).[10] The god is three-faced with Aghora and probably V¹madeva or Um¹vaktra faces attached to the serene central face in profile on left and right. The locks of hair are combed upwards tied with a pearl band and bedecked with jewels. He wears large beaded earrings, double-stringed torque, nether garment secured by double-stringed beaded waist-band and anklets. The dhoti covers his left thigh and bears engraved lines to mark the folds. The right leg of the god is folded and the left one dangles down with foot splayed outwards. The back of the couchant lion to left is covered with a looping sheet having a decorative corner falling in the centre. Lion's face under the right knee of the god is shown as enfacing with wide open goggle eyes and moustaches indicating fierceness. The normal right hand of the god holds a sword, slightly broken above the handle, while the additional right hand supports the trident which too has suffered diminution of the prongs. The upper left hand carries a shield while the natural left held upwards to the level of the shoulder has lost its attribute. A comparable image of ¯iva's spouse Um¹ or Durg¹-P¹rvat» (Pl. III) from the same site is also preserved in the museum (Acc. No. 74.194, 32 x 27 cm). Both these images seem to have been the creation of a

single artist.

Not only Śiva holding sword and shield is unusual but also the vehicle lion is interesting. Long back, N.P. Joshi[11] had published from Mūsānagar, 67 km from Kanpur towards Punkharaya, an almost five feet high corner railing pillar of red sandstone carved on two adjacent sides with third side (and probably fourth one also now fixed in the wall) bearing mortise holes to receive cross-bars, datable between 50 BCE and 50 CE. Both the carved sides of the pillar have been divided vertically in three panels each bordered by miniature pillars with octagonal shafts having vase-like base, inverted lotus capitals surmounted by winged animals with curved brackets depicting honey-suckle designs. The lower two panels show amorous couples but the topmost panel of the front side of this corner pillar shows two-handed crowned ithyphallic (*ūrdhvameḍhra*) male figure seated in *lalitāsana* on a couch wearing fluted headgear, earrings, bracelets, dhoti, etc. The ithyphallic figure obviously belongs to Śiva. Interestingly two figures emerge from his body from the shoulders and one behind his head which holds sun and crescent in the hands raised above. Below the seat is depicted a lion which interests us here (Fig. 2). The other facet of this pillar also shows standing ithyphallic Śiva with a retrorse lion looking towards him (Fig. 3). Dr. Joshi observed that lion with Śiva is a very uncommon feature.

R.C. Agrawala[12] published a four-feet high spotted red sandstone Śivaliṅga from Chaumā, about 14 km from Bharatpur on road to Sikri in district Mathura, bearing a vase with foliage in front (east), a couchant lion, a female head and a pot-bellied Yaksha or Gaṇa on other sides at the base, datable to the beginning of the Common Era.

Fig. 2

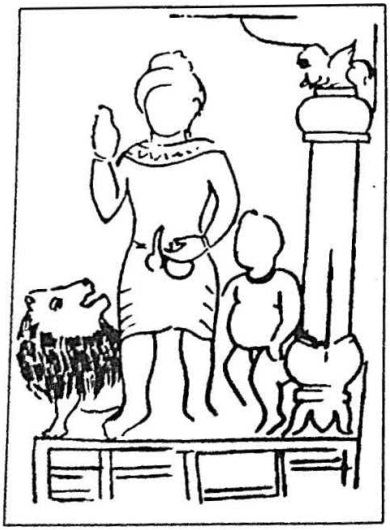

Fig. 3

Our image is important from the viewpoint of iconography also. Śiva holds a sword and shield in two of his four hands. No early iconographic text prescribes these attributes for the god. We may recall that the Śatarudrīya text of the *Śukla Yajurveda* of the *Vājasaneyi Saṃhitā* refers to him as Nishaṅgin which has been interpreted as 'having a sword'.[13] Another important reference occurs in the *Mahābhārata* which describes him as obtaining a sword from Brahmā to vanquish the demons:

ततः स शितिकण्ठाय रुद्रायार्षभकेतवे ।
ब्रह्मा ददावसिं तीक्ष्णमधर्मप्रतिवारणम् ।।

Tataḥ sa Śitikaṇṭhāya Rudrāyārshabhaketave//
Brahmā dadāvasiṃ tīkshaṇamadharmapratīvāraṇam/[14]

Not only the sword resembling Kāla (Yama) and Agni (Fire) but also a shield is mentioned in Śiva's hand:

सम्प्रगृह्य तु निस्त्रिंशं कालाग्निसमवर्चसम् ।
त्रिकूटं चर्म चोद्यम्य सविद्युतमिवाम्बुदम् ।
चचार विविधान् मार्गान् महाबलपराक्रमः ।।

Sampragṛihya tu nistriṃśaṃ kālāgnisamavarchasam/
Trikūtaṃ charma chodyamya savidyutamivāmbudam/
Chachāra vividhān mārgān mahābalaparākramaḥ//

Having destroyed and uprooted the demons Śiva handed over that sword to Vishṇu, the protector of religion:

ततः स भगवान् रुद्रो दानवक्षतजोक्षितम् ।
असिं धर्मस्य गोप्तारं ददौ सत्कृत्य विष्णवे ।।

Tataḥ sa bhagavān Rudro dānavakshatajokshitam/
Asiṃ dharmasya goptāraṃ dadau satkṛitya Vishṇave//[16]

Nowhere in medieval Indian sculptures is lion depicted as the vehicle of the god. The only literary reference to Śiva's association with lion known to us is from the *Vayu Purāṇa* which tells us that being insulted by Daksha on the occasion of his sacrifice and after hearing the news of Sati's immolation by jumping into the sacred fire of the sacrificial pit Śiva became so furious that his wrath appeared in the form of a lion and disturbed Daksha's sacrifice. Later Śiva restrained his personified wrath to save the world from destruction and kept it with him.[17] The presence of lion with Śiva in the referred reliefs may thus be explained to represent his destructive power (*saṃhāra-śakti*) as the

god is well known in the Hindu mythology as the divine Destroyer (Saṃhāra-kartā).

As noted above, amongst the various names and epithets of Śiva, we find expressions like Paśupati (Lord of the beasts), Kṛittivāsa (having animal hide as his garment), Giritra (living in the hills/mountains), Giriśa/Girīśa (Lord of the hills/mountains), etc. The Kirātārjunīya episode betrays his association with forests where wild animals abound. Lion is regarded as the king of animals and Śiva as the Lord of the mountains may have naturally got associated with him in the early period. The description of Śiva as having the roar, fangs and vehicle of lion occurring in the Anuśāsanaparva of the *Mahābhārata*: *Siṃhanādaḥ siṃhadaṃshtraḥ siṃhagaḥ siṃhavāhanaḥ* (सिंहनादः सिंहदंष्ट्रः सिंहगः सिंहवाहनः //)[18], vouches for this association with and also the lion serving as his vehicle. However, it seems to have been forgotten in the medieval period as the bull had become his vehicle par excellence from the Kushāṇa period onwards. This is thus a unique image which indicates the tradition of the Vedic and Mahābhārata period lingering on in the hill region of Himachal Pradesh till the early medieval period.[19] It also reveals that the Himalayan artists were not mere slaves of tradition and made iconographic innovations too.

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10. It bears Acc. No. 74.195 and measures 31.5 x 23 cm. I am thankful to Dr. Hari Chauhan, Curator, State Museum, Shimla for the scans of images published with this article. Sethi S.M. (*A Catalogue of Stone Sculptures in the Museums of Himachal Pradesh*, Shimla: Department of Language & Culture, 2002, p. 36) noticed this image as that of Tryambakeśvara Śiva but did not refer to the vehicle lion at all.

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13. Sivaramamurti, *loc. cit.*

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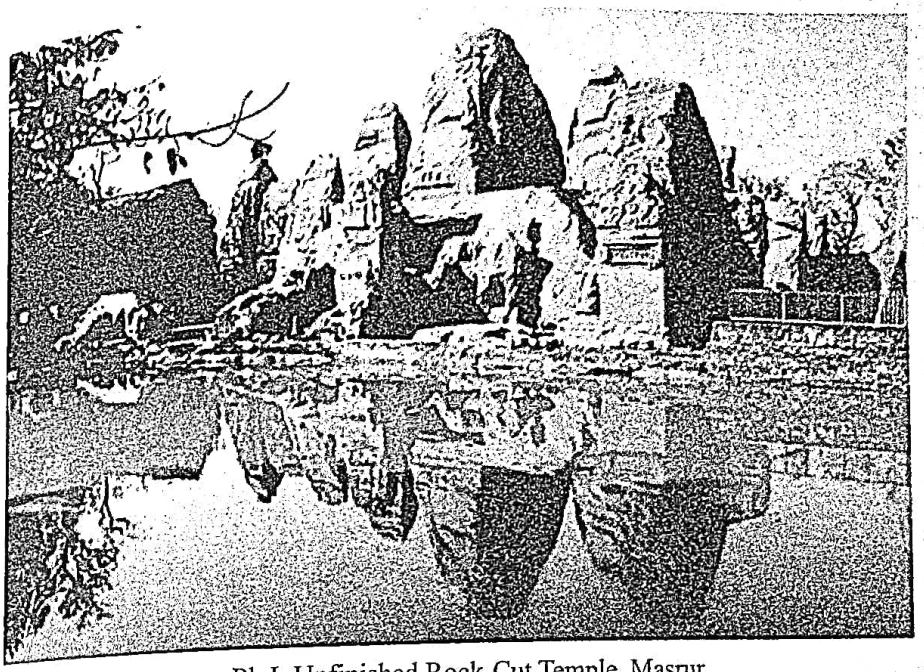
15. *Ibid*, verse 51.

16. *Ibid*, verses 65b-66a.

17. *Vāyu Purāṇa* (Upasaṃhāra, 101, 291-98) as quoted by Joshi, N.P., 'Purāṇas as interpreters of Icons' *Kalā*, Vol. VII (2001-2002), p. 2. For Naṭarāja-Śiva holding a lion as an attribute in one of his hands see Agrawala, R.C., 'A Rare *Naṭarāja* Panel from Abānerī Rajasthan', *Prāgdhārā*, No. 15 (2004-2005), pp. 285-86, Pl. 11.

18. *Mbh*, Anuśāsanaparva, XVII.111b, page 5523.

19. Another possibility is that Śiva here shares the vehicle of his spouse but corroborative literary evidence for that is the desideratum.



Pl. I. Unfinished Rock-Cut Temple, Masrur

Pl. II. Siṃhavāhana Śiva from Masrur

Pl. III. Pārvatī from Masrur

The Architectural Development of Banjar Valley, Kullu

Kishori Lal Chandel*

The early temple of Himachal Pradesh can be divided into major styles which are neither defined on the basis of deities to whom they are dedicated nor on geographical distribution, but on their peculiar shapes.[1] They are (i) the *nagara* (ii) the pen roofed and (iii) the pagoda. This classification does not include later medieval dome-shaped temples. The above mentioned temple styles can be seen in the Kulu valley of Himachal Pradesh.

The manifold cultural trends flowed into the Banjar valley of Kulu region from various parts of Northern India. They have left important mark on the artistic development of the area. Although varied stylistic influences can be detected, yet the architectural remains have certain regional characteristics because the architecture in this region, as elsewhere in India, has been influenced by the type of raw material available and the climate and the religious trends.

Raw material has often completely shaped architecture. The isolation of this tract almost forced the craftsmen to use material available within the region. Consequently, the use of wood figures prominently, especially, in the construction of the small village temples. It was desireable to use wood, firstly, because it was easily available, and secondly because a had and resistant variety of wood, for example, the Dhar Deora temple, would part some measure of permanency to the structures.[2]

Stone, of course, has been used but, a variety which could be cut and dressed, was not easily available. As a result, it was beyond the means of the villages to import this type of stone. They, instead, used rubble-masonry. The monarchs or other rich communities, who caused temples to be built had to face such problems. Thus, in the larger stone and wooden temples, cut and dressed stone was used. Slate of a good quality has always been available locally; hence, the roofs of the pent-roofed and multi-tiered temples have been covered with neat tiles If slate.[3]

On the basis of recent filed survey we found that the temples of the Banjar valley are also divided into three principal styles. There are some examples of regional *nagara* styles. Such as: stone temple at Thata and stone temple in Koki. A stone temple at Koki is a very unique example of regional *nagara* styles of early medieval period. The architectural styles of different temples, which are located in the Banjar valley, can be divided into following category:

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(i) The *nagara* and its regional types
(ii) The pent-roofed style, and
(iii) The pagoda style.

The extent examples of architecture in the Banjar valley can be divided into two main types: religious and secular. Religious architecture is of different varieties. On the basis of style and material used, they may be classified into two types. i.e., stone and wooden.

The stone temples are in the *nagara* and regional *nagara* styles of northern India, and are without exception provided with a graceful curvilinear *sikhara*. This style is not indigenous to the hills and is a definite importation from the Indian plains, where the above style originated.[4]

The wooden temples can be divided into two categories: the timber bonded rectangular temples provided with the sharply sloping gabled rood, and multi-tiered or the so called Pagoda style, which are built with a succession of superimposed roofs, each a little smaller than the below it.[5]

The wooden temples, especially the pent roofed type are the products of indigenous skills and form one of the characteristic features of the architecture of this region. Goetz is inclined to ascribe a Gupta origin to these simple temples. He states that in the style of the door frame and window niches with miniature columns parallels can be drawn with imperial and later Gupta architecture.[6]

So far as some of the details, mentioned by Goetz, are concerned, Gupta influence can be detected. But the basic architecture is very simple. Regarding the over-door scheme, we can say that the Gupta tradition must have been widespread at one time, which led to the adoption of this particular style; not on in temples, but also in the secular architecture, too.

THE *NAGARA* TEMPLES

Most historians agree that the *nagara* temple style has its home in the region between the Himalaya and the Vidhya in northern part of India. It has many sub varieties in different parts of northern India, shaped by the geographical climate and contrastic evolutionary artistic factors. As the name *nagara* which means a city itself suggests that the styles is not indigenous of Himachal. The archaeological evidence suggests that it was certainly borrowed from the northern plains in the 7th century A.D.[7]

Prior to the introduction of *nagara* temples in Himachal, timber and stone

traditions had dominated the temple forms. After the downfall of Gupta Empire, the centre of India political activities moved from Pataliputa to Kanauj. The political instability in the northwest, central and eastern India, resulted in the migration of people to the hills. It was transitional period when the Gupta art-idioms and traditions directly entered in Himachal.[8]

In the Banjar valley, only a few examples of the *nagara* styles of temples are traceable. There are some stone temples which are influenced by regional *nagara* styles. This type of architecture was never as popular as the wooden one, as stated earlier. Some temples have disintegrated as a result of earthquake, and other natural calamities. Stone temple at Koki is example of this style. However, about few stone temples have survived in the Banjar valley. Some were constructed in the medieval period with the introduction of Siva worship. Consequently, they are massive in size, but inartistic in execution. The earlier temples are much superior and seem to have been the work master craftsmen and sculptures.

General Features of Temples

A Hindu temple is synthesis of symbols. It is the abode of the God, the imminent spirit of the universe. It is, therefore, known by such terms as *devalaya, sivalaya.*[9] Thus, in the Hindu temple, the focus of all attention is towards the God-head, immanent cella *(graphagriha)*. This becomes the prime role of all architectural layout[10] like the Greek temples, the Hindu temples were not designed for congregational worship. It was an object of devotion in itself.[11]

The extent stone temples of the Banjar valley, are of the modest size, endowed with considerable local craftsmanship and compositional variety. There are, generally square in plan. The *grabhagriha* is preceded by a rectangular covered porch, sometimes open, but more often closed. The *pradak□i□āpatha* or a circumbulatory path is conspicuous by its absence. The plan of the temples did not develop beyond this stage.

The construction of the temple is based on the trabeate principle and the individual ceiling are supported on the walls and pilasters, or on pillars with their architraves. The vaulted or domical ceiling is built on the principle or corbelling, well cut and dressed stone are used in the main part of temple. The stone courses are laid dry, one upon the other and kept in position by their weight and balance, sometimes they are clamped together with iron dowels.

In the Banjar valley, there are few examples of the *nagara* temples; stone temple at Koki, and stone temple at Thata are significant. Both temples are much smaller in composition.

(i) STONE TEMPLE, KOKI, BANJAR VALLEY

The Koki is located in western part of the Banjar valley. Because of its location in an isolated place it escaped the attention of scholars. The temple is the example of regional *nagara* style and is dedicated to Śiva. There are numerous stone sculptures in the temple complex that are dedicated to other gods and goddesses. These sculptures include tose of Ganeśā, Saraswati and Brahmā. The indigenous stone temple at Koki is the very unique regional *nāgara* type temple in the entire western Himalayan region(Plate I)

At it stands, this temple, has perfect proportions and rises gracefully to the modest height of approximately three to four metres. This is one of the temples in the valley, which has a distinct, well-moulded plinth, having lotus, square and round mouldings.

The temple is laid out in a square platform 86.36 cm. Over it stand four square stone pillar, in second stage of the temple is full of sculptures which are, dedicated to various gods and goddesses (Figure 1)

This temple marks the era in which stone temple art had reached the Banjar valley from the Beas valley. This is one of the reasons, why everything represented here, is more lively than in any other temple. This temple form, perhaps, is survival of some of the temple forms depicted on the coins of the Trigarta *janapada.*

Pl. I Stone Temple, Koki, Banjar valley

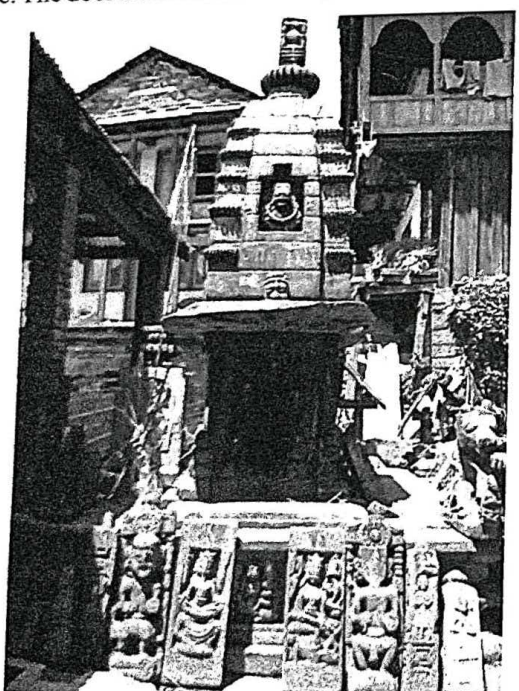
(ii) STONE TEMPLE, THATA, BANJAR VALLEY

There is one well preserved stone temple in the village of Thata. This is situated at the western part of the Banjar valley. It is a Śiva shrine, the actual name of which is no longer available. In the absence of adequate sculptural details, it is difficult to assign a definite date to this temple. But judging from the five-tiered *sikhara,* it may well be assigned to the early medieval period (Plate II)

A dimunitive shrine, it measures only 233 cm square. It is square in plan and unicellular in composition, without usual pillared portico. The walls are largely plain, carved only with a lotus and round mouldings. The massive *sikhara* is divided into five parts by corner-*amalaka*. It is capped by an *āmalaka* and topped by a *kalaśa*. The *śukanāsa* has a round face of Sive carved in a niche specially designed for it (Figure 2)

In the temple, there are many stone sculptures which are dedicated various Brahmanicals gods and goddesses. At it stands, this temple has perfect proportions and rises gracefully to the modest height of approximately, two to three meters, at its present formation.

The ceiling over the *grabhagriba* is flat, having a lotus in three concentric circles, carved in the centre. The door frame two recessed jambs, is absolutely plain.



Pl. II Stone Temple, Thata, Banjar valley

THE PENT ROOFED TEMPLES

The pent roofed temples are found in the largest number in every region of Himachal. The earlier experts on Himalayan architecture have classified these temples under various heading such as 'timber-bonded style', 'hill temples', 'indigenous style' and 'pent-roofed style'. The wooden style of architecture on archaeological evidence is said to have prevailed execlusively in the valleys of the Himalaya. As the deodar forests are plentiful, wood has been used extensively in houses, places and other buildings.[12]

General Features

The temple of this style are rectangular, sometimes square, in plan and usually stand on low platform made of rough cut stones. The use of deodar wood and its arrangement with stone is one of the marked features of the pent roofed temples. Its construction methods are discussed by Thakur: First, two wooden beams are laid along opposite sides of a rectangular or square dry stone walls-a beam on the outsides and another inside. The wall at right angles has its beam laid on the two just mentioned. The intervening spaces being filled up with stone.[13]

The roof of the such temple is mostly slated but originally it was made of wood, probably, slanting was done to give durability to it and also to avoid repeated change of wooden shingles. The angles of the roof depended on the arrangement of the row of planks being raised slightly to give a greater dip to keep out water and snow. The pointed roof is surmounted by a heavy ridge beam locally known by Kuruda, decorated with vassals (*andas)* and pots (*kalaśas)*[14]

The largest number of these temples in the Banjar valley are constructed in the so called 'Kothi' or the pent-roofed style, which is indigenous to the area. Their parallels can easily be found in the secular architecture, Stylistically, such temples may be the earliest structural temples in the valley. Being dedicated to village deities, the Kothis are held in great esteem by the majority of the population. Consequently, they are kept in constant good repair, so that it is virtually impossible to date them conclusively. Moreover often only folk motifs are used to decorate these shrines, rendering the task of dating doubly difficult. Not very significant from the point of view of architectural development, the pent-roofed temples are, however, important examples of indigenous art, imagination and skill.

The temples, build in this style, have a rectangular plan, with the gabled roof, which is topped by a heavy ridge beam. This sometimes, consists of a complete tree trunk, which is carved into animal heads at the either end. A wooden verandah, often with

a carved balustrade carving a row of cusped arches, runs right round the building and supports the roof with the uppermost beams, which project outwards for this purpose. From the eaves of the roof there hands the continuous fingers of wooden pendants, which rattle merrily in the wind. Such buildings, sometimes have several storeys; in such cases the lower storeys have none of the details of the top storey and the structure then resembles a rectangular tower. Chaihni Kothi is significant examples of it.[15]

CHAIHNI KOTHI, CHAIHNI, BANGJAR VALLEY, KULU

Handa has briefly described this temple in his work, *Glimpses of the Western Himalaya.* Its popularly known as Chaihni Kothi. Chaihni[16] has reputation of being the traditional home of the accomplished stone and wood workers. Whether this reputation justifies the existence of the towering structures in the village or the Great Tower in the village has lent that what is known as the Chaihni Kothi may be the tallest free standing structure of the hill architecture in the entire Himalayan region (Figure 3). The towering height of this structure is emphasized manifold by its strategic location on a spur, with all paths leading to it in steep ascent.[17]

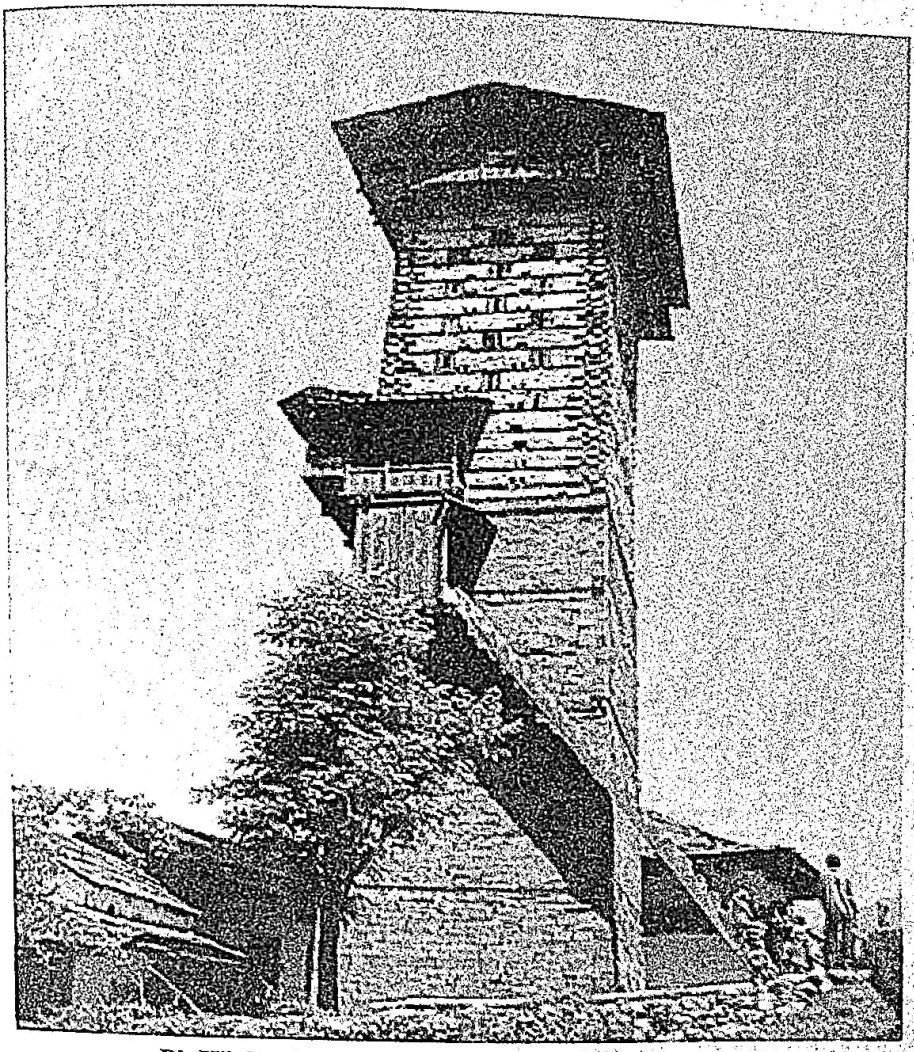
The Chaihni Kothi in its present condition is approximately 131 feet all. Some scholar elaborate that it lost its two upper storey in the fateful Kangra earthquake of 1905. The restoration of the extant structure carried out by the people of the area has saved it from further damage, and it stands even today over the whole valley in its traditional majesty.

The Chaihni Kothi perhaps was built by some local Thakur around the eventeenth century as a defence tower which fact is revealed from the papered recesses in the walls overlooking the valley to position the match locks (Plate III). The date of the construction of the Kothi can be ascertained from the three Takari inscriptions carved on the walls of the Murli manohar temple, located a few yards away from it. Their date is 1731 and 1749 Vikrami samvat, respectively, Murli Manohar temple was a bhandar of the *thakur*.

On the basis of recent research and three Takari inscriptions inscribed at the entrance of the Murli-Manohar temple, the Kothi was perhaps built by a local Thakur named Dhadh Thakru at village Kuthed. Thakur Dhadh was attacked by Raja Vidhi Singh, Dhadh was killed in one of the encounters. After that Wazir Chaihnu of Bhalahni settled at Kuthed and the village was since named after him, and Kothi known as Chaihni Kothi, because Raja Vidhi Singh handed over village Kuthed to Wazir Chaihnu.[18]

The Kothi was made up to solid stone masonry with massive deodar beems laids horizontally at wide intervals in the style locally known as *Dholferra*, the upper storeys

of the Kothi are of thick walls made of atternate layers of dressed hard whiter stone and the interlace framework of deodar beams. On the last storeys of the Kothi, these is small elevated wooden altar on one corner. In it seven small images of the protective goddesses, locally called the Joginis, are placed. These Sapta-Matrikas are possible such as Brahmo, Maheshwari, Kaomari, Vaishnavi, Varahi, Indrani and Chamuda. At this floor, these is projected balcony all around, approximately 73 cms.

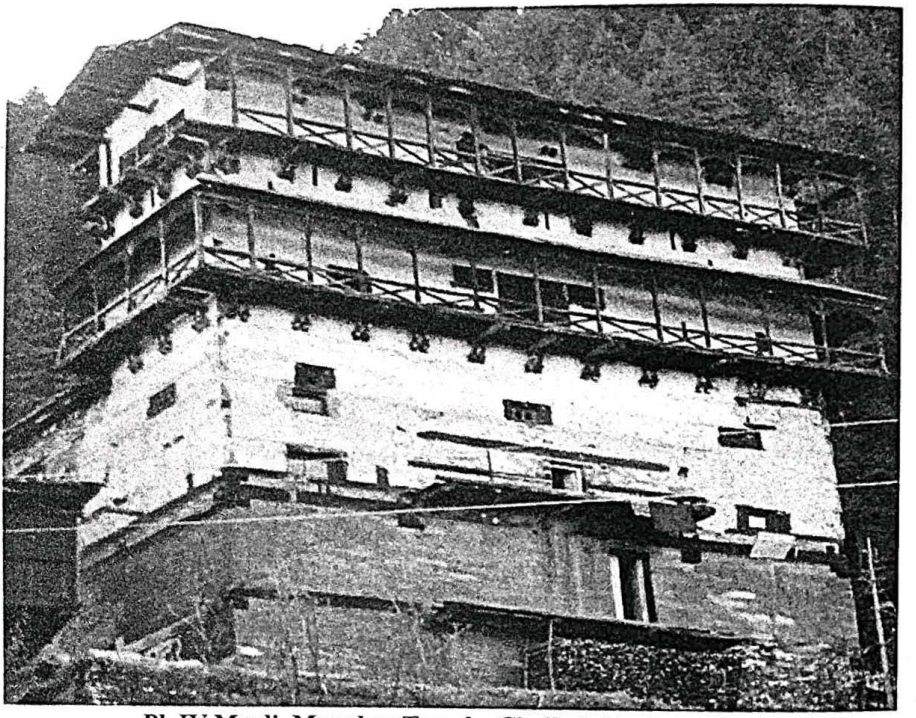


Pl. III Chaihni Kothi, Chaihni, Bangjar Valley, Kulu

MURLI MANOHAR TEMPLE, CHAIHNI, BANJAR VALLEY

There is one another example of pent roofed style of temple at Chaihni which is

popularly known by the name of Murlidhar temple. The temple is located near the Chaihni Kothi. At the time of its origin it may be Thakur;s Bhandar, but at present it has been famous as Murli Manohar temple. This five- Storeyed tall temple enshrining black stone image of Krishna, the flute player. This image was brought here from a temple at Manglaur, situated dawn in the Trithan Valley to save it from sacrilege by the Sikh Militia, who invaded the Kulu Kingdom.[19] The temple is rectangular in its present plant. Besides its peculiar architecture we noticed some interesting Takari inscriptions discussed in the next chapter.



Pl. IV Murli Manohar Temple, Chaihni, Banjar valley

OTHER PENT ROOFED STYLE TEMPLES IN THE VALLEY

In the valley, there are many other examples of the pent roofed styles of temples, these types of temples are the residence of local god (*devatas).* Pent roofed styles of temples are called Kothis by the local people, due to residence of *devatas*. In the valley pent roofed temple are: Balu Nag Kothi, Shesh Nag Kothi, Sringa Rishi Bhandar, Local Devi (Pujalak) Kothi etc. All pent roofed temples were built in later medieval period and are prime representatives of the local architectural traditions of the Kulu valley.

THE PAGODA TEMPLES

Before examining the origin and development of Pagoda temples in Banjar and Sainj valleys, we must clarify tht the workd Pagoda stands for a tall buildings, divided into horizontal partitions marked on the outside either by pent roofed (tiered) above which are balconies or by simple corvices or corbelled masonry. We persistently adhere to call this type of temples the pagoda style for two reasons. Firs, we use the term Multi-storeyed type, the name may be confused with multi-storeyed tower-type temples without a succession of superimposed roofs. Secondly, the word 'pagoda' is widely understood to mean a building with multi storeys for multi-tiered, each one set back slightly below the other.[20]

The word pagoda has been used in four different senses (i) an idol temple (ii) an idol (iii) a coin once current in south India and (iv) a name given to several trees found or cultivated in China and India.[21]

The pagaoda style wooden temples form an important architectural class in the Banjar valley as well as around Kulu region. So far as their external appearance is concerned these temples form a common group along with the Pagaodas of China, Japan and Nepal. The Pagoda temples of the Banjar valley and Nepal bear similar features. It is possible to ling all these monuments to a common origin? Much attention had not been paid, so far, to this question.

General Features

The Pagoda styles temples are built on a square plan generally, with occasional variations to rectangular plans. The temple are often erected on a terrace of rubble masonry, which is utterly devoid of interest. The temples are provided with an open and sometimes closed circumbulatory path. These wooden temples seldom have a porch, but some, for example, Jagesvara Mahadeva temple at Dalas, depicted a structure resembling a *mandapa* in front of the sanctum. In the cases of the later, however, it is almost a separate structure. It seems that *mandapa* was added later on to the temple.

The enclosing walls of the cella of temples are made up of pillars and horizontal beams of wood. The space between the two is filled with rubble masonry, and sometimes without and dressed stone. The terrace, the walls are, also devoid of interest. In some cases the walls have window carved. The horizontal beams of the walls are, sometimes, carved with geometrical and floral motifs. In this respect, the Manu Rishi temple in Sainj valley, can be mentioned as a good be mentioned as a good example.

There are few example of pagoda style of temples in the Banjar valley. One of

them is historical and earlier than other temples. This temple is called Manu Rishi temples (Dhar Deora). In this temple has all characteristics of pagoda style which has been discussed by many scholars.

MANU RISHI TEMPLE (DHAR DEORA), SAINJ VALLEY, KULLU

The indigenous example of the pagoda style of temple is Manu Rishi temple at Dhar Deora, near the head of Sainj valley of Kulu region. The indigenous wooden temple at Dhar Deora is the loftiest pagoda type temple in the entire western Himalayan region.

This temple was brought to notice by Penelope Chetwode.[22] She has, however, published its photograph in one of her articles captioned, '*Western Himalayan Hindu Architecture and Sculpture*' with a very brief description.

The five-tiered wooden pagoda temple at Dhar Deora is dedicated to Manu Rishi. The temple is laid out in a square plan with sides measuring 645 cms (Figure.4). Over it stand twelve unsquare wooden pillar, one of each of the four corners and two places equidistantly forming three division of each side. These pillars are the main load bearing structural components on which the superimposed load of rood rests. On their inner side is a one metre wide circumbulatory path all the four sides. Theis path encloses the sanctum sanctorum, made of half a metre thick wood and stone four walls in traditional style. The santum sanctorm is 266 cm square and enshrines a stone image of the Rishi (it looks like Siva) in bas-relief.

Manu Rishi temple has a total of five tiers, first four tiers are of square form. But, the fifth and topmost tier is circular and conical in shape. All the tiers are roofed with slates firmly nailed to the wooden planks beneath them. Surmounting the top tier is very high metallic *kalaśa*(Plate IV)

In the inner side of temple, there is wood carving on wood which are illustrative the stories of many gods and goddesses. The most important feature of the temple, there are four Takari inscriptions in wood carving of the inner side of temple. The Wooden door of the temple is fully carved. The ceiling is beautifully carved having a full blown lotus. Four Takari inscriptions are also carved in the wood.

Pl. IV Manu Rishi Temple (Dhar Deora), Sainj Valley, Kullu

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21. Ibid.

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Haarul: The Ballads of Trans Giri region in Sirmour - A Case Study

Sarita Verma, Dr. Anurag Sharma*

The Trans Giri Region is situated in Sirmour district in the North-Western part of India. The district lies among the outer Himalayan ranges between 77°01'12" and 77°49'40" east longitudes and 30°22'30" and 31°01'20" north latitudes. The total area of Sirmour district is 2528 sq. kms. Trans Giri region is lying between 77°10'00" east to 77°50'00" east longitudes and 30°30'00" north to 31°0'00" north latitudes with an area of 1179 sq. kms. (Fig. 1)

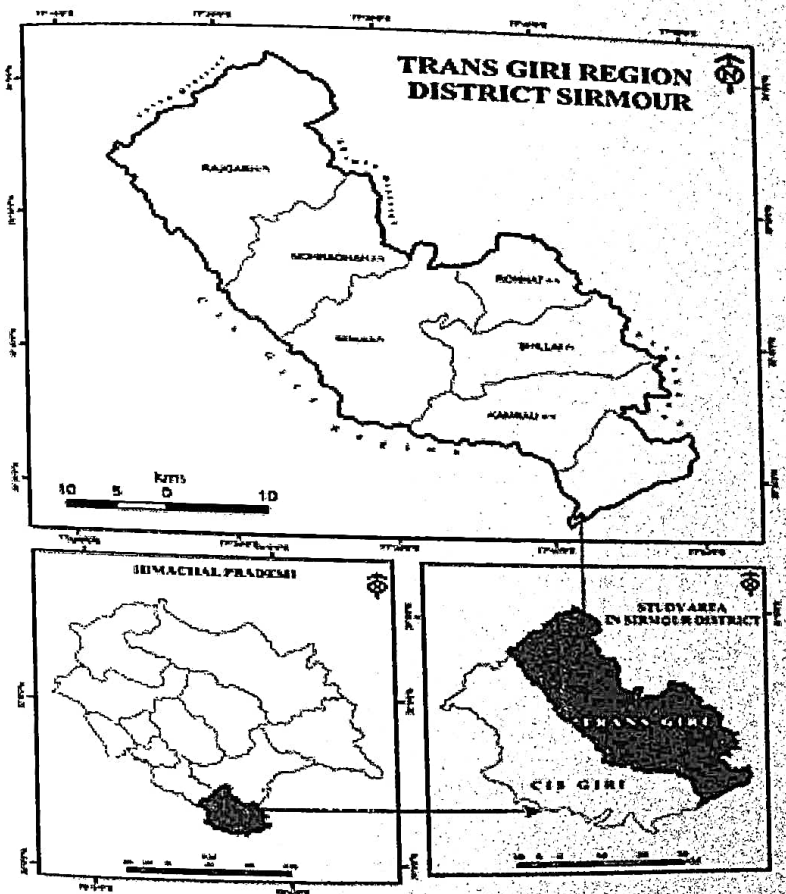

Fig. 1: Study Area

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A song that tells a story based on true events termed as ballad. In local language of Trans Giri Region ballad is pronouced as *haar* or *haarul*. *Haarul* in the Trans-Giri region is the stories of brave warriors are known as '*Haar*' or '*haarul*'. These songs are also known by '*Haar*' in some villages but generally these are known as '*haarul*'. The difference between them is about rhythm only. During the *haar* a singer wears a special type of dress locally called "*cholna*", and special instrument *huduk* and *damanu* or *damama* is used. Whereas in *haarul* no special dress is needed and need only some special instrument. Some popular *haar/haarul* of the region are *Negi Noti* ram, *Hoku miya ki haar*, *Deshu ki haar*, *Mahi Prakash ki haar*, *Singtau ki haarul*, *Subni kaniua ki haar*. Ballads collected in the field are cited below:

Table 2

Haarul and their Region of Origin

Sr. No.	Name of the Haarul	Region of Origin
1.	Hoku miya ki haarul	Ghanduri (nohradhar)
2.	Singaa bajir ki haarul	Taaru-bhela(Paonta Sahib)
3.	Harul Negi Nati Ram	Nagheta(paonta sahib)
4.	Haarul Thundu kamrao	Kamrao
5.	Binni ki haarul	Shilla(kamrao)
6.	Thombou joau ki haarul	Nanidhar (Ronhat)
7.	Monn shilwalo ki haarul	Shilla(kamrao)
8.	Parsa vajeer	Sangarah (Renuka)
9.	Thindau singtau ki haarul	Shillai
10.	Rana mailana ki haarul	Sangrah –Haripurdhar
11.	Thundu kamrao (poara)	Kamrao
12.	Kaamna ki haarul (poara)	Charna(Nohradhar)
13.	Shirgul ka poara	Whole region
14.	Sidhu ri Tikri	Tikri (sangarah)

Table 2 shows some popular *haarul* of the Trans Giri region mentioned on the basis of their place of origin, because the main hero of the *haarul* belongs to these area.

***Hoku Miya Ki Haarul*:** *Hoku Miyan Haarul* is popular in the choker village and the surrounding villages of the tehsil. *Hoku Miyan* was the resident of the Choker village. He had revolted against the Raja of Sirmour state during the reign of Medini Prakash (1684-1704AD) Protesting against the increased tax on the people of the village. Miserably he died in the attempt to free his people from the unjust tax imposed on the village. The song goes as follows:

Hoku laagi ghuduriya khe laa noinee ri bhaae
Haando aaunu akiyo mere noino khe jaae
Uboo jano noinee jethe raja goa samaae
Kori paaya hokube tolo monora jhana
Raja goa somaae chuta tikarae aana
Noinee hovaa bhitri gholuu mohte rajana

Explanation: These lines reveal the brave story of Hoku miya who belonged to village Ghanduri tehsil Renuka.

Singaa bajir ki haarul: Singha vazeer basically belonged to village Taru bhella in tehsil Paonta Sahib. He was the vazeer in the kingdom of Raja Fateh Prakash in Nahan. He used to collect the tax from the villages of Trans giri region. It is believed that he was a cruel administrator who punished the villagers for not handing over the tax on time. Consequently, *syane* (head of the village) people of the area collected in a *Khumli* (*sabha)* and decided to finish the terror of Singha vazeer. According to their plan they attacked the vazeer and killed him. This *haarul* is popular in the villages of Tehsil Paonta Sahib.

Singaa laagi oonjwalo khekoti boicho rii bhaee
Hando aaone akiyo mere joo koti boicho khe jae
Koti boicho khe singa vo jiro ve hoe goaa
Tyaro, bani pai begaari hoaa ve ghodo pandi oshwaro....

Explanation: Above lines describe how Singha vazeer was excited to go to Koti-bounch, a village in the Ronhat sub-tehsil and wanted to drink the cold water available there. He took with himself all the things for use during the journey with horse. However on reaching Kotibunch he was killed by the *jallad* was specially summoned from Jubbal to kill the Singha Vazeer.

***Harul Negi Nati Ram*:** This *haarul* depicts the brave story of the Rajput hero Negi Nati Ram who was a soldier in the *raj-darbar* of the King of Sirmour. It presents a story of war between the *Negi Nati Ram* and the *Mugal Gulam Kadir* (Rohila).

Raaje shri saibee rakha majuraa laee
Naangi talwaro toe moaedano dee paae
Eiyabi koe mosadii delaa kyaane bhorae
Choker Noti ram dii laa ghud jaalo aaen

Explanation: In the above mentioned lines the Maharaja of Sirmour called all his soldiers and put a sword in the ground and asked .he soldiers present there and asked if any of them could pull the sword out of ground and put it into the *myan* (cover of the sword). At this the young Nati Ram came forward and pulled the sword and put it in the *myan* bravely. The *haarul* depicts the story of brave Nati Ram. Region is the center of attraction for the *haarul*. So, only some *haaruls* are explained in this paper , figure 2.

Fig. 2: Places of origin of *Haarul*

***Haarul* Thundu kamrao:** This folk song presents the war between the people of Thundu and Kamrao which began over a *kar* (Tax). There are some other *haarul* in the region are which is mentioned in table 2 on the basis of their origin.

Teen gaon kombrolii khomlii paae,
Khumli di thoe bato syane jogmole laae
Bhedo roe lii thundu rii dhonle aae,
So lo maharo dhonlo, niyamiye choraae.
Do jone mahare aao dii dhonle jaae,
Buno ro bunokaru loenoo ugaae.

Explanation: Three villages of Kamrao (Shanna, Munana, Chauki) organized a *sabha* (meeting), where in the Nambardar of Kamrao Jagmal claimed that, the goats of Thundu had entered in the dhanle village that lay inside their boundary and so they would have to pay tax for it.

Noinde *Haarul*: Noinde was a woman of the lower caste of Rajna village in the Renuka Tehsil. Her brother was killed by Gunga, the local landlord. Noinde appealed to the *vazir* of Nahan against this. In response the king of Nahan attacked the landlord with his army and killed Gunga. The song was thus sung to celebrate her struggle for justice:

Phulo la phulto dali la dhai
Khema giya wajiro rajana aye
Noinde mehanto ke kori duhai
Bhai ra chai tha badla wajiro bhai
Tuyei deni fojo gunge lai
Tol giye gunga mathe re bhago
Gaon di laye di chakre aago
Lai pai chakre gaon di nati
Shiri ani gunge ri raja vekhe kati.

Explanation: In the story of Noinde whose brother was killed by the land lord Gunga, the Helpless Noinde appealed to the King of Sirmour. The king was kind enough to accept her request. Noinde asked the king to take revenge for the death of her brother and requested him to send the army against the landlord. The wrong doings of Gunga were thus revealed before the King whose army men then caught the landlord and beheaded him. In this way a dictatorship was ended. The *Noinde Harul* is popular in the villages.

Kamna Harul: It is related to the fight between two communities in two villages namely Bhawai and Shillora. Kamna was the head of the Brahmin community of the village. His

wife was harassed by the Rawat of Shillora village which led to a fierce bloodshed between the two communities:

Dhan deva bijta churi ra basu
Devo ri devi sito ravte layi hansi
Dharo boyo baguro nadronisho
Tino bato did eve panijhiso

Explanation: Kamna was a Brahmin whose wife was teased by the Rawat of Shillora village. The news of this incident spread quickly in the village which led to great tension among the people of Bhawai and they prepared to take revenge for it. This *Haarul* is popular in the villages of Bhawai, Shillora, Bhuri, Arat and Bharari.

Poara (long conflict) is also included in the brave song collection. It is a type of duel between two groups in the region that has continued over the years. *Haarul* and *Poara* both are included in the folktales of the region.

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